Frank Bridge

Quintett in E minor

Edited by Leora Cohen

Published by the Frank Bridge Trust

CRITICAL REPORT

BACKGROUND

The String Quintet in E minor (2 violins, 2 violas, violoncello) by Frank Bridge (1879-1941) was composed in May to July 1901, towards the end of his second year as a foundation scholar at the Royal College of Music (RCM) studying composition with Charles Villiers Stanford (1852-1924). The work was first performed in the recently opened New Concert Hall of the RCM (now the Amaryllis Fleming Concert Hall) at a College Concert of vocal and instrumental works by RCM students at 7.45 pm on Wednesday 4 December 1901. The concert also included pieces by Bach, Brahms, Stanford, Spohr, as well as by T.F. Dunhill (an ex scholar of the RCM) and S.P. Waddington (an RCM professor). Unusually, Bridge did not take part in the performance, although he was very active in College concerts as a violist at this time. The performers were: Tim Morris (Scholar) 1st vln, Haydn Wood (Scholar) 2nd vln, Ernest Tomlinson 1st vla, Edward Behr 2nd vla and Arthur Trew (Scholar) vc. The String Quintet, withheld from publication by Bridge in his lifetime, appears here in print for the first time.

SOURCES

Autograph (A)

Holograph full score in Bridge's hand
MS10337; Royal College of Music Library, London

The score is written in black ink mainly on a succession of bifolia interspersed with a few single folios of printed 16-stave manuscript paper with the printer's mark 'B. C. No. 4' stamped in the bottom left-hand corner of the first recto of each bifolium or single folio. The sheets measure 34 cm x 27 cm; the staves have a total span of 28 cm and are each 21.5 cm long. The manuscript is in modern sewn binding comprising clean hard boards; there is no evidence of trimming. It has the appearance of a fair autograph copy, with neat handwriting and relatively few alterations. It was presumably compiled from a now missing detailed autograph draft. The title-page

reads: 'String Quintett / in / E minor / Frank Bridge / Commenced May 6th 1901. / Finished July 21st 1901. / Summer Term / 1st Performance / R. C. M. / Dec 4th 1901.' There are 54 folios, each numbered in the top right-hand corner in pencil in an unidentified hand. There are revisions in Bridge's hand in ink with some crossings and scratchings out, and the composer has also added a few markings in pencil. The first page of each movement is signed 'Frank Bridge' in the top right-hand corner. The final pages of each movement are initialled and/or dated as follows: movement I (f. 20r), 'FB May 31st 1901.'; movement II (f. 27r), 'FB June 17th 1901 / London'; movement III (f. 34v) 'June 26th 1900 [sic]'; movement IV (f. 52r), 'FB July 21st 1901.'. Bridge included rehearsal figures (in lighter ink) in movements I, III and IV, but not in movement II (the shortest movement). The music is mainly written on two systems per page.

The detailed content of the score is summarised in Table 1 below. In the third column, movements are identified in Roman numerals, then the bars in each system are shown in Arabic numerals. In the fifth column, only later layers of revision/addition are identified: instances where Bridge seems immediately to have corrected a copying error or an unclear notehead are not included. The ink revisions include instances where a first version has been crossed or scratched out and replaced in ink.

Autograph Parts (AP)

Individual parts for all five instruments in Bridge's hand
MS10337a; Royal College of Music Library, London

All five parts are written in black ink on bifolia of 10-stave printed manuscript paper with the printer's mark 'B. C. No. 45' stamped in the bottom left-hand corner of the first recto of each bifolium. The sheets measure 31 cm x 23.5 cm; the staves have a total span of 26 cm and are each 19 cm long. Each part is in modern sewn binding comprising clean hard boards, with no evidence of trimming. Bridge copied the parts from the autograph score (**A**). Each part comprises 12 folios, each numbered in the top right-hand corner in pencil in an unidentified hand, and each has two title-pages. All five parts have the RCM call number written in pencil in the top left-hand corner

in an unidentified hand. For the Violin I part, the first title-page also has 'Quintett in E minor' and the name of the instrument written in pencil in the top right-hand corner in an unidentified hand. For the Violin II, Viola II and Cello parts, the first title-page has just the name of the instrument written in pencil in the top right-hand corner by the same unidentified hand. For the Viola I part, the first title-page was originally blank, and the same person who wrote the call number added the name of the instrument in pencil in the top right-hand corner. For the Violin I part, the second title-page has 'Quintett' and the name of the instrument written in Bridge's hand in grey ink in the top right-hand corner. For each of the remaining four parts, the second title-page bears just the name of the instrument written in Bridge's hand in the same grey ink in the top right-hand corner.

In all five parts, there are revisions in Bridge's hand in ink with some crossings and scratchings out, and there appears to be one pencil addition to the first violin part in movement IV in Bridge's hand (see the List of Alternative Readings for details). There are also in all the parts pencil markings (including bowing and fingering) made by the performers. The first page of each movement reiterates the name of the instrument in the top left-hand corner and is signed 'Frank Bridge' in the top right-hand corner. The last page of the first movement in Violin I, Violin II and Violoncello is initialled and dated 'FB May 31st 2001.', the last page of the first movement in Viola I is merely initialled 'FB', the last page of the first movement in Viola II is initialled and dated 'FB May 31st 1900 [sic]'; the last page of the second movement in Viola II is initialled 'FB'. The final pages of Violin I, Violin II, Viola I, Viola II are all initialled and dated 'FB July 21st 1901.'; the last page of Violoncello is simply initialled 'FB'. The number of lines on which music is written is variable page to page, as Bridge has attempted to produce an optimal layout with respect to page turns.

The detailed contents of all five parts are summarised in Tables 2 to 6 below. In the third column, movements are identified in Roman numerals, and bars are shown in Arabic numerals. In the fifth column, only later layers of revision/addition are identified: instances where Bridge seems immediately to have corrected a copying error or an unclear notehead are not included. The revisions include instances where a first version has been crossed or scratched out and replaced in ink.

Table 1: Summary of the Structure of **A**

Folios	**Pagination**	**Content**	**Printer's Marks**	**Bridge's Revisions/ Additions**
1r	1	title-page	✓	ink additions
1v		blank		
2r	2	blank		
2v		blank		
3r	3	blank		
3v		blank		
4r	4	I, 1-4/5-10		pencil revisions
4v		I, 11-15/16-20		
5r	5	I, 21-25/26-28		
5v		I, 29-33/34-37	✓*	
6r	6	I, 38-42/43-46	✓	
6v		I, 47-51/52-56		
7r	7	I, 57-61/62-66		
7v		I, 67-71/72-76		
8r	8	I, 77-81/82-86	✓	
8v		I, 87-91/92-96		
9r	9	I, 97-102/103-108		ink revisions
9v		I, 109-114/115-120		
10r	10	I, 121-126/127-132	✓	
10v		I, 133-138/139-142		
11r	11	I, 143-148/149-154		
11v		I, 155-159/160-164		
12r	12	I, 165-169/170-174	✓	
12v		I, 175-179/180-184		
13r	13	I, 185-189/190-194		
13v		I, 195-199/200-204		
14r	14	I, 205-209/210-213	✓	
14v		I, 214-217/218-222		
15r	15	I, 223-226/227-230		
15v		I, 231-235/236-240		
16r	16	I, 241-245/246-249	✓	
16v		I, 250-253/254-257		
17r	17	I, 258-261/262-265		
17v		I, 266-269/270-275		
18r	18	I, 276-281/282-287	✓	
18v		I, 288-291/292-296		
19r	19	I, 297-301/302-305		
19v		I, 306-310/311-314		
20r	20	I, 315-319/320-324	✓	
20v		blank		
21r	21	II, 1-3/4-7	✓	
21v		II, 8-12/13-17		

Folios	Pagination	Content	Printer's Marks	Bridge's Revisions/ Additions
22v		II, 28-32/33-37		
23r	23	II, 38-42/43-47	✓	
23v		II, 48-52/53-57		
24r	24	II, 58-62/63-67		
24v		II, 68-71/72-75		ink revisions
25r	25	II, 76-80/81-85	✓	pencil additions
25v		II, 86-89/90-94		
26r	26	II, 95-99/100-104		ink revisions
26v		II, 105-109/110-114		
27r	27	II, 115-119/120-123	✓	
27v		blank		
28r	28	III, 1-5/6-12	✓	
28v		III, 13-18/19-24		ink revisions
29r	29	III, 25-30/31-36	✓	
29v		III, 37-42/43-48		
30r	30	III, 49-54/55-60		pencil revisions
30v		III, 61-66/67-72		
31r	31	III, 73-78/79-84		pencil revisions
31v		III, 85-91/92-99		
32r	32	III, 100-106/107-113	✓	
32v		III, 114-120/121-127		
33r	33	III, 128-135/136-143		
33v		III, 144-152/153-160		ink revisions
34r	34	III, 161-168/169-176	✓	pencil revisions
34v		III, 177-183		
35r	35	blank		
35v		blank		
36r	36	IV, 1-5/6-10	✓	pencil and ink additions
36v		IV, 11-15/16-20		
37r	37	IV, 21-25/26-30		
37v		IV, 31-35/36-40		
38r	38	IV, 41-45/46-50	✓	
38v		IV, 51-55/56-60		ink revisions
39r	39	IV, 61-65/66-70		ink revisions
39v		IV, 71-76/77-82		ink revisions
40r	40	IV, 83-88/89-94	✓	
40v		IV, 95-100/101-106		
41r	41	IV, 107-112/113-118		
41v		IV, 119-124/125-130		
42r	42	IV, 131-136/137-142	✓	
42v		IV, 143-148/149-154		
43r	43	IV, 155-161/162-168		pencil additions
43v		IV, 169-174/175-180		ink revisions

Folios	Pagination	Content	Printer's Marks	Bridge's Revisions/ Additions
44r	44	IV, 181-186/187-192		pencil revisions
44v		IV, 193-198/199-204		
45r	45	IV, 205-210/211-215		ink revisions
45v		IV, 216-220/221-226		
46r	46	IV, 227-233/234-240	✓	
46v		IV, 241-247/248-254		
47r	47	IV, 255-262/263-270		
47v		IV, 271-277/278-284		ink revisions
48r	48	IV, 285-291/292-298	✓	ink revisions
48v		IV, 299-305/306-312		
49r	49	IV, 313-319/320-326		
49v		IV, 327-333/334-340		
50r	50	IV, 341-346/347-354	✓	
50v		IV, 355-361/362-368		
51r	51	IV, 369-375/376-382		
51v		IV, 383-389/390-396		
52r	52	IV, 397-402/403-409	✓	pencil revisions
52v		blank		
53r	53	blank		
53v		blank		
54r	54	blank		
54v		blank		

*upside down with the mark in the top right-hand corner

Table 2: Summary of the Structure of **AP**, Violin I

Folios	**Pagination**	**Content**	**Printer's Marks**	**Bridge's Revisions/ Additions**
1r	1	title-page	✓	
1v		blank		
2r	2	title-page	✓	
2v		I, 1-59		
3r	3	I, 60-134	✓	
3v		I, 135-188		
4r	4	I, 189-251		
4v		I, 252-309		
5r	5	I, 310-324	✓	
5v		blank		
6r	6	II, 1-40	✓	
6v		II, 41-85		
7r	7	II, 86-123		
7v		blank		
8r	8	III, 1-45	✓	
8v		III, 46-99		
9r	9	III, 100-183		pencil revisions
9v		blank		
10r	10	IV, 1-56	✓	
10v		IV, 57-132		
11r	11	IV, 133-184		pencil additions
11v		IV, 185-266		ink revisions
12r	12	IV, 267-367		
12v		IV, 368-409		

Table 3: Summary of the Structure of **AP**, Violin II

Folios	**Pagination**	**Content**	**Printer's Marks**	**Bridge's Revisions/ Additions**
1r	1	title-page	✓	
1v		blank		
2r	2	title-page	✓	
2v		I, 1-59		
3r	3	I, 60-132	✓	
3v		I, 133-192		
4r	4	I, 193-230		
4v		I, 231-289		
5r	5	I, 290-324	✓	
5v		blank		
6r	6	II, 1-40	✓	
6v		II, 41-85		
7r	7	II, 86-123		
7v		blank		
8r	8	III, 1-41	✓	
8v		III, 42-99		ink revisions
9r	9	III, 100-183		pencil revisions
9v		blank		
10r	10	IV, 1-56	✓	
10v		IV, 57-145		ink revisions
11r	11	IV, 146-184		
11v		IV, 185-266		ink revisions
12r	12	IV, 267-367		ink revisions
12v		IV, 368-409		ink revisions

Table 4: Summary of the Structure of **AP**, Viola I

Folios	Pagination	Content	Printer's Marks	Bridge's Revisions/ Additions
1r	4	title-page	✓	
1v		blank		
2r	1	title-page	✓	
2v		I, 1-61		
3r	2	I, 62-149	✓	
3v		I, 150-213		
4r	3	I, 214-235		
4v		I, 236-292		
5r	4	I, 293-324	✓	
5v		blank		
6r	5	II, 1-36	✓	
6v		II, 37-79		
7r	6	II, 80-123		
7v		blank		
8r	7	III, 1-60	✓	
8v		III, 61-127		
9r	8	III, 128-183		pencil revisions
9v		blank		
10r	9	IV, 1-56	✓	
10v		IV, 57-147		ink revisions
11r	10	IV, 148-184		
11v		IV, 185-260		ink revisions
12r	11	IV, 261-367		ink revisions
12v		IV, 368-409		

Table 5: Summary of the Structure of **AP**, Viola II

Folios	**Pagination**	**Content**	**Printer's Marks**	**Bridge's Revisions/ Additions**
1r	1	title-page	✓	
1v		blank		
2r	2	title-page	✓	
2v		I, 1-71		ink revisions
3r	3	I, 72-152	✓	
3v		I, 153-215		
4r	4	I, 216-233		
4v		I, 234-291		
5r	5	I, 292-324	✓	
5v		blank		
6r	6	II, 1-36	✓	
6v		II, 37-81		
7r	7	II, 82-123		ink revisions
7v		blank		
8r	8	III, 1-60	✓	
8v		III, 61-125		
9r	9	III, 126-183		pencil revisions
9v		blank		
10r	10	IV, 1-56	✓	
10v		IV, 57-151		
11r	11	IV, 152-184		
11v		IV, 185-263		pencil revisions
12r	12	IV, 264-367		
12v		IV, 368-409		

Table 6: Summary of the Structure of **AP**, Violoncello

Folios	**Pagination**	**Content**	**Printer's Marks**	**Bridge's Revisions/ Additions**
1r	1	title-page	✓	
1v		blank		
2r	2	title-page	✓	
2v		I, 1-61		
3r	3	I, 62-128	✓	
3v		I, 129-184		
4r	4	I, 185-234		
4v		I, 235-291		
5r	5	I, 292-324	✓	
5v		blank		
6r	6	II, 1-34	✓	
6v		II, 35-79		
7r	7	II, 80-123		
7v		blank		
8r	8	III, 1-60	✓	
8v		III, 61-121		pencil revisions
9r	9	III, 122-183		pencil revisions
9v		blank		
10r	10	IV, 1-69	✓	
10v		IV, 70-170		
11r	11	IV, 171-195		
11v		IV, 196-277		
12r	12	IV, 278-367		
12v		IV, 368-409		pencil revisions

GENERAL COMMENTS

The autograph score (**A**) has been taken as the primary source, with the parts (**AP**) used as a secondary source for cross-reference. In some places, Bridge's notation has been refined in **AP**, and in a small number of instances mistakes (e.g. missing accidentals) have been corrected by the composer only in **AP**. Aspects of Bridge's individual style of notation have been retained where these are unlikely to cause inconvenience for performers. His at times unconventional beaming of notes is preserved, as this often gives an insight into the motivic/thematic structure of the music. Also, his tautologous use of 'cresc.' and 'dim.' markings in conjunction with crescendo and decrescendo hairpins is retained, as this is not obviously confusing for performers. In a handful of places, Bridge has inserted bowing markings in ink in both **A** and **AP**, and these are preserved, although the pencil bowings written into the parts apparently by the performers are not. Bridge's notational practice regarding duplets and triplets was to use just the number '2' or '3' without an additional bracket. This edition mainly retains his style of notating duplets and triplets, except where rests are involved, as the lack of a bracket in such circumstances is potentially confusing to the eye.

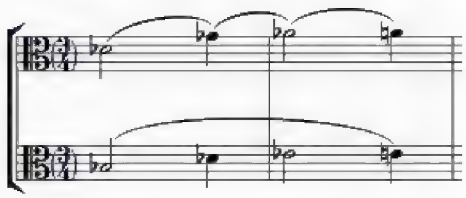
Otherwise, in order to avoid confusion, some minor aspects of Bridge's style of notation have been altered to follow modern conventions. First, Bridge generally does not follow the standard practice of appending a cautionary natural sign to a pitch that was sharpened or flattened in the previous bar, but in a few places he actually supplies cautionary accidentals that are superfluous. In this edition, cautionary accidentals added or removed as necessary without further comment. Also, as in so many handwritten scores, the composer frequently does not precisely align simultaneous crescendo and decrescendo hairpins and tutti dynamic markings in multiple instruments. These are mainly standardised without further comment, although major discrepancies are detailed in the List of Alternative Readings. In **A,** and less frequently in **AP**, where ties carry over from the end of one page to the start of the next, the ties are often written only at the start of the second of the pages concerned. This notation is standardised without further comment. Additionally, in cases where a succession of notes beginning and/or ending with tied notes are slurred, Bridge often begins a slur on the final note of a group of tied notes and ends

a slur on the first of a group of tied notes, although sometimes he follows the standard practice of spanning all the notes involved with the slur. His slurring in such cases is standardised without further comment. Example 1 shows Bridge's notation from **A** and **AP** of Vl II, movement IV, bb. 241^4-243^1, followed by the standardised version.

Example 1

In many places, Bridge slurs successions of notes with overlapping slurs, but sometimes he follows standard practice and uses just a single slur. Example 2 shows the two viola parts in bb. 133-134 of movement I from **A**, which use three overlapping slurs in Viola I and a single slur in Viola II for essentially the same musical figure. (In **AP** Viola I has just a single slur.)

Example 2



Overlapping slurs are unnecessarily confusing for performers, so this edition standardises Bridge's slurring without further comment. Major differences of slurring between **A** and **AP** are detailed in the List of Alternative Readings, as are particularly ambiguous instances of slurring in the sources.

Lastly, in the third movement (Scherzo) Bridge's use of staccato dots is extremely inconsistent throughout the sources. The four figures introduced in bb. 1-4^1 (Violin I), bb. 4^2-6 (Violins I and II), bb. 11-12 (Violins I and II, Violas I and II) and bb. 13-14 (Violins I and II, Violas I and II) seem intended to be played staccato throughout the first section of the Scherzo (bb. 1-99). In this edition, up to b. 36 Bridge's dots are augmented and standardised, after which editorial 'simile' markings are added as required. Full details are included in the List of Alternative Readings below.

LIST OF ALTERNATIVE READINGS

The first column identifies the relevant bar, with superscript numerals identifying the relevant note or rest within that bar (for chords, the notes are counted from top to bottom). The second column identifies the relevant instrument(s), and the third gives the variants readings in **A** and **AP.** In the third column, if only **A** or **AP** is specified, it may be assumed that the other source contains the same reading as the printed score.

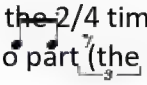
Bar	Instrument(s)	Comment
Movement I		
1	All	**A** the original tempo marking was 'Allegro Apassionata'; it is corrected to 'Allegro Appassionato' in pencil; **AP** the tempo marking is uncorrected in all the parts
5	Vl I	**A** no bowing marking
7-8^{1}	Vl I	**A** slurs 7$^{2-3}$, 7^{3}-8^{1} and 7$^{1-3}$; **AP** slurs 7^{1}-8^{1}, 7$^{2-3}$ and slur7^{1}-8^{1} crossed out in pencil
7-8^{1}	Vla I	**A, AP** slurs 7$^{2-3}$, 7^{3}-8^{1} and 7$^{1-3}$; **AP** slur7^{1}-8^{1} crossed out in pencil
8	Vla I	**A, AP** crescendo hairpin 8$^{2-6}$
10^{1,3,5}	Vl I	**AP** accents added in pencil
11-12	Vl I, Vla I, Vla II, Vc	**A** crescendo hairpins inconsistent: Vl I 11^{3}-12^{5}; Vla I 11^{5}-12^{6}; Vla II 11^{6}-12^{1}; Vc 11^{2}-12^{1}; **AP** crescendo hairpins also inconsistent: Vl I 11^{1}-12^{5}; Vla I 11^{5}-12^{6}; Vla II 12$^{1-6}$; Vc 11^{2}-12^{2}
14^{1}	Vla I	**AP** accent missing
21^{1}	Vla I	**A** accent missing
23^{2}	Vla II	**A** accent missing
24^{3,6,9}	Vl I	**A** staccato dots missing
28	Vl II	**A** slur 28$^{3-7}$; **AP** slur 28$^{3-8}$
43^{2}, 45^{2,3}	Vc	**AP** accents added in pencil
60-62	All	**A, AP** crescendo hairpins all extend only to the last beat of b. 61 (the end of a system in **A**)
71^{1}	Vla I	**A** # missing; **AP** # added in pencil
75^{8}	Vla II	**A, AP** = missing
77$^{1-2}$	Vla II, Vlc	**A, AP** superfluous slur – cf. Vl I, b. 81
80$^{1-6}$	Vc	**A** staccato dots missing
83-85	All	**A** decrescendo hairpins extend only to the end of 84; **AP** Vl I decrescendo hairpins extend to the end of 85
85	Vc	**A, AP** 'pp' missing
88^{4}, 89^{2}, 90^{2}	Vl I	**A** accents added in pencil
89	Vc	**A** 'sempre' missing
92^{1}, 93^{1}, 94^{1}	Vla I	**AP** accents added in pencil
100^{4,6}, 101$^{2,4-6}$	Vc	**A** staccato dots missing

105-107	All	**A** crescendo hairpins are inconsistent: Vl I, Vl II 105^{1}-107^{1}; Vla I, Vla II 105^{1}-106^{2}; Vc 105^{1}-107^{2}; **AP** crescendo hairpins also inconsistent: Vl I, Vl II 105^{1}-107^{2}; Vla I 106^{1}-107^{2}; Vla II 105^{1}-107^{1}; Vc 105^{1}-107^{2}
$108^{4,6}$	Vc	**A, AP** staccato dots missing
112^{6}	Vl II	**A** superfluous staccato dot
121	Vc	**A, AP** no 'pp'
110-128	Vc	**AP** these bars are written on a paste-over on manuscript paper that is of the same type as that of the main manuscript
136^{4}	Vl I	**A** - missing
137^{1}	Vla II, Vc	**A, AP** accents missing
149^{1}	Vla I, Vla II	**AP** staccato dot missing
161^{3}-162^{1}	Vl I, Vl II	**A** superfluous slurs
178^{5-6}	Vc	**AP** staccato dots missing
181	Vl II	**A, AP** crescendo hairpin missing
180-183	Vc	**A** staccato dots on $180^{1,2}$ only; **AP** staccato dots on $180^{1,2}$, $182^{1,2}$
185^{5}	Vln I	**A** staccato dot missing
$186^{6,7}$	Vl I, Vla I, Vla II	**A** no accents
$186^{4,5}$	Vl II	**A** $186^{4,5}$ no accents; **AP** 186^{5} no accent
210^{1}	Vc	**AP** accent on this note
211^{4}	Vla II	**A** *a* altered to *g*
215^{1}	Vla I	**A** no accent
215^{1}	Vla II, Vc	**A, AP** no accents
$215^{2,3}$	Vc	**A** accents missing
$216^{2,4,6}$	Vc	**A** accents missing
229-230	Vc	**AP** decrescendo hairpin missing
231	Vla II, Vc	**A, AP** 'pp' missing
235	Vc	**A** 'pp' missing
239-241	All	**A, AP** the crescendo hairpin ends on the last beat of 240 in all instruments (241 is the start of a new page)
245	Vl II, Vla I, Vla II, Vc	**A** no decrescendo hairpins
247^{4}	Vc	**A** no accent
254-256	All	**A** staccato dots in: Vl I 254^{1-9}; Vl II 254^{1-6}, 255^{1-3}; Vla I 254^{1-3}, 255^{1-3}; Vla II 254^{1-6}; Vc 255^{2-7} **AP** staccato dots in: Vl I, Vl II, Vla II 254^{1}-256^{9}; Vla I 254^{6-9}, 255^{1-3}; Vc 254^{2}-256^{7}
258	All	**A, AP** crescendo hairpins on 258^{1-6} only
258^{2}	Vla II	**A** = missing
259^{3}-260^{1}	Vl II	**A, AP** superfluous slur that resembles a diagonal line in **A**
261-263	All	The decrescendo hairpin markings are

		inconsistent: **A** Vl I 261[3]-263[3]; Vl II 261[3]-263[2]; Vla I 261[3]-263[2]; Vla I 262[4]-263[2]; Vc 262[1]-263[1]; **AP** Vl I 261[3]-263[3]; Vl II 262[1]-263[6]; Vla I 262[1]-263[3]; Vla II 262[1]-263[1]; Vc 261[1]-264[1]
264	Vc	**A, AP** 'pp' missing
266-267	All	**A, AP** Vl I: 'f sempre'; Vl II, Vla I, Vla II, Vc: 'f'
267	All	**A** Bridge appears to have forgotten momentarily the key-signature of four sharps, introduced at 231, with the result that several = signs are missing: Vln II 267[4]; Vla I 267[4]; Vla II 267[4]; Vc 267[3,4] **AP** = missing only on Vc 267[4]
270	Vl I	**AP** 'p' missing originally; added in pencil
276	Vla I	**A, AP** superfluous 'pp'
276-277	Vla I	**A** crescendo hairpin missing
278-279	Vla I	**AP** staccato dots missing
282-285	All	The decrescendo hairpin markings are inconsistent: **A** Vl I 282[2]-285[2]; Vl II 283[1]-285[2]; Vla I 283[3]- 284[2]; Vla II 283[2]- 284[2]; Vc 283[2]- 284[2]; **AP** Vl I missing; Vl II 282[3]-285[3]; Vla I 283[3]- 285[1]; Vla II missing; Vc 283[2]- 284[2]
288	Vc	**A, AP** superfluous 'pp'
288[4]-289[6]	Vla I	**AP** staccato dots missing
290[6]	Vl II	**A** superfluous staccato dot
294	Vla II	**AP** staccato dots missing
298	Vla I, Vla II	**AP** Vla I 298[4,6] no staccato dots; Vla II 298[1,2,4,6] no staccato dots
299	Vla I, Vla II	**A** no staccato dots; **AP** Vla I 299[4,6] no staccato dots; Vla II 299[1,2,4,6] no staccato dots
302[2]	Vc	**AP** 'solo'
302[2]	Vc	**A** 'pp' missing
306	Vl II, Vla II	**A** no triplet markings
306[2-4]	Vl II	**A, AP** no slur
307	Vla I	**A** no triplet marking
308	Vl I	**AP** no triplet marking
308-311	All	The crescendo hairpin markings are inconsistent: **A** Vl I 308[5]-310[9], 311[3-9]; Vl II 311[3-9]; Vla I 308[7]-310[9], 311[2-12]; Vla II 308[9]-309[18], 311[2-10]; Vc 309[1]-311[1]; there are also 'cres' markings in Vl II at 309[5] and Vc at 309[1]; **AP** Vl I 308[5]-309[9]; Vl II 311[1-9]; Vla I missing; Vla II 309[5]-310[16], 311[2-14]; Vc 309[1] 'cresc', 310[1]-311[1]
309[3]	Vl II	**A** *d*[1] changed to *c*[1] in ink

Movement II		
2	Vc	**A, AP** 'p' missing
3	Vc	**AP** 'p' missing
3^{1}-4^{1}	Vl I	**A** tie missing
8-9	Vl I, Vl II	**A** it is unclear whether the single hairpin decrescendo marking applies to Vl I or Vl II; **AP** hairpin is placed in Vl I in 8^{4}-9^{1}, but it makes more sense in Vl II in 8^{4}-9^{2}
9^{1}	Vla I	**AP** there is a comma in pencil after this minim
11	Vla II, Vc	**A** Vla II 'pp' missing; **A, AP** Vc 'pp' missing
21^{1}-22^{2}	Vl I	**A, AP** the crescendo hairpin extends only to 21^{8} – cf. Vl II 3^{1}-4^{2}
22	Vl II, Vla I, Vla II, Vc	**A** no dynamic markings; **AP** Vla I crescendo hairpin added in pencil
24	Vl II	**A** decrescendo hairpin missing
24^{1-2}	Vla I	**AP** slur missing
27^{1-2}	Vla II	**A** slur missing
37	Vl II	**A** the tremolos are inconsistently notated here: the first has four strokes between the two notes, the second only two strokes **AP** both tremolos have three strokes between the two notes
41	Vla I, Vl II	**A** 'à la pointe' missing
42-43	Vla I, Vla II	**A** the switch from three to two strokes between the two notes of each tremolo seems to indicate a change from unmeasured to measured tremolos
47^{1-5}	Vla II	**A** slur missing
49^{4}	Vc	**A** not clear whether there is = or#; **AP** #
49^{10}	Vla I	**A** - missing; **AP** - added in pencil
53^{1}-54^{1}	Vc	**A** 'f' and decrescendo hairpin missing
58^{1-2}	Vla I	**A** slur missing
63^{3-4}	Vla II	**AP** slur missing
64^{1-2}	Vl II	**AP** slur missing
65^{2}-67^{2}	Vla II	**A** has five overlapping slurs; **AP** has a single slur
67^{2-3}	Vl I	**A** c^{2}-$b\#^{1}$ tied; **AP** has = then # written above the two notes in pencil for clarification of the enharmonic change
72	Vl II	**A, AP** no crescendo hairpin
72	Vc	**A** 'mf' missing
73^{1}-74^{1}	Vla II, Vc	**A** decrescendo hairpins missing; **AP** decrescendo hairpin missing in Vla II only
74	Vc	**AP** 'pp' marking under the second note crossed out in pencil and rewritten in pencil under the first note
76-78	Vl II	**AP** crescendo hairpin missing
76^{2}	Vla I	**AP** there is an accent on this note
81^{3}	Vla II	**A** # added in pencil; **AP** # in ink

82	Vl II	**A** 'sostenuto' missing
86	Vc	**AP** decrescendo hairpin missing
88	Vl II	**A** crescendo hairpin missing
92	Vla II, Vc	**A** no - signs attached to the trill symbols
103-105	Vc	**A, AP** no decrescendo hairpin
105	Vl I, Vl II, Vla I, Vl II	**A, AP** the decrescendo hairpins extend only to the end of 104 (the last bar of a page in **A**)
107^{2-3}	Vla II	**A** slur missing
110^{7}-111^{2}	Vl II	**A** slur missing
113-114	Vc	**A** 'f' and decrescendo hairpin missing
121-122	Vl I	**A** harmonic symbol on 121^{2} only
Movement III		
	All	**A, AP** only a tempo marking of 'Presto' is given; but at the end of the movement (b. 183), Bridge writes 'D. C. Scherzo'
1	Vc	**A** 'pp' missing
$6^{5,6}$	Vl I	**AP** staccato dots missing
$7^{5,6}$	Vl I, Vl II	**A** staccato dots missing
8	Vl II	**A** staccato dots missing
9-14	Vl I, Vl II, Vla I, Vla II	**A, AP** no staccato dots
15	Vla II	**A, AP** crescendo and decrescendo hairpins missing
16-18	All	**A** crescendo hairpins extend to the end of 17 in all instruments except Vl I and Vl II, where hairpin continues into 78; **AP** crescendo hairpins in 16-17 only in all instruments
19-20	Vla I	**A, AP** staccato dots missing $19^{4,5}$, 20^{1}
19-20	Vla II	**A, AP** staccato dots missing
19-22	Vc	staccato dots missing: **A** 19-21; **AP** 19^{3}, 20^{1}, 22^{1}
23-24	Vla II	staccato dots missing: **A** 23^{2}, 24^{3-6}; **AP** 24^{1-6}
$23^{5,6}$, 24, $25^{5,6}$	Vla I	**AP** staccato dots missing
26-28	Vla I, Vla II	**A, AP** no staccato dots
27-28	Vl I, Vl II	**A, AP** no staccato dots
27-30	Vc	**A, AP** no staccato dots
29-32	Vl I	no staccato dots: **A** 29^{5}, 30, 31^{1}; **AP** 30, 31^{1}
29-32	Vl II	**A, AP** no staccato dots: $29^{5,6}$, 30, 31^{1}, 32^{4}
29-32	Vla I, Vla II	no staccato dots: **A** Vla I 30; Vla II 31^{1}, 32^{4}; **AP** Vla I, Vla II 29-32
33-36	Vl I, Vl II, Vla I, Vl II	**A, AP** no staccato dots
37	Vl I, Vl II, Vla I, Vl II	editorial 'simile' added
$40^{2,4}$	Vc	accents in **A** but not **AP**
46, 47, 54	Vl I	**A** no bowing markings
55^{2}, 56^{1}, 59^{1}	Vl I	accents added in pencil: **A** 55^{2}; **AP** 55^{2}, 56^{1}, 59^{1}

55^{2}	Vl II	**A** no bowing marking
57-60	Vl I, Vl II	**A, AP** no staccato dots
63	Vla II	accents missing: **A** $63^{1,2,4}$; **AP** 63^{4}
$65^{1,2,6}$	Vla I	accents missing: **A** $65^{2,6}$; **AP** $65^{1,2,6}$
$65^{1,2,6}$	Vla II	**AP** accents missing
67	Vla II	accents missing: **A** $67^{1,2,4}$; **AP** 67^{2}
67	Vc	**A** accents missing
69-72	Vl I, Vl II, Vla I, Vl II	**A, AP** no staccato dots
70^{3}	Vc	**A** acciaccatura missing
71^{2}	Vl II	**A** # crossed out in ink
75^{1}, 76^{1}, 77^{1}	Vc	**AP** accents added in pencil
76-78	All	**A** crescendo hairpins extend to the end of 77 in all instruments except Vc, where hairpin continues into 78; **AP** crescendo hairpins in all instruments in 76-78
76^{2}	Vla I	**A** anomalous accent
78^{3}	Vla I	**A** accent missing
78^{1-2}	Vc	**A, AP** tie crossed out in pencil
79^{1}	Vl I	**A** superfluous 'ff'
81^{4-6}	Vl I	**AP** staccato dots missing
82-86	Vl I, Vl II	**A** no staccato dots
82^{4}	Vl I, Vl II	**A, AP** no 'f'
87-90	Vl I, Vl II, Vla I, Vl II	**A, AP** no staccato dots
89	Vl I	**AP** 'ff' marking missing
89^{4}	Vc	**AP** anomalous accent
94	Vl I, Vl II	**AP** 'ff' markings missing
94	Vla I	**A** all accents missing
94	Vla II	**AP** all accents missing
99	Vla II	**A, AP** superfluous 'ff'
103	Vln II	**AP** tenuto marks missing
123	Vl I	**A** tenuto marks on all three notes of the triplet crossed out in ink
170-82	All	**A, AP** the anapaestic figure has a single slur throughout in all instruments: ; in the second layer of **A** it is altered in pencil in Vla II 170^{2-4} and 172^{2-4} to: ; in the second layer of **AP** in all instruments it is altered in pencil to:
175^{2}	Vla I	**AP** staccato dot missing
182^{1}	Vla II	**A, AP** # sign missing
183	All	**A, AP** Bridge's notation is awkward here; he wants to compensate for the upbeat at the start of the movement but retains the 2/4 time-signature so writes in the cello part (the other parts containing only rests):  ;

		this edition adopts the more elegant solution of reverting to the 6/8 time-signature
Movement IV		
11, 13-15	Vl II	staccato dots missing in **A** 15 and in **AP** 11, 13-15
11, 13-15	Vc	**A, AP** staccato dots missing
13^{5-7}, 14-15	Vl I	**AP** staccato dots missing
18^{1}	Vl II, Vla I	**A, AP** accents missing
18-19	Vl II	**AP** crescendo hairpin and 'ff' missing
$25^{5,6}$	Vl I	**AP** staccato dots missing
25	Vl II, Vla II, Vc	**A, AP** staccato dots missing on Vl II $25^{10,12}$, Vla II $25^{9,10}$, Vc $25^{5,6}$
26	Vla I, Vla II, Vc	**A,** staccato dots missing on Vla I 26^{5}, Vla II $26^{5,6}$, Vc $26^{5,6}$; **AP** staccato dots missing on Vla II $26^{5,6}$, Vc $26^{5,6}$
29^{4}	Vc	**A, AP** accent missing
29^{5}, 30^{4}	Vl II	**A, AP** accents missing
32^{3-4}	Vla I	**AP** slur missing
33^{1}	Vla II	**A** no accent
41-42	Vl II	**AP** decrescendo hairpin missing
48-50	Vc	**A** decrescendo hairpin missing
54-56	Vc	**A** these bars were originally different; the first version is crossed out and replaced in ink on a blank line beneath; **AP** has the revised version
56^{1}	Vl II, Vla I, Vla II	**A, AP** The pizzicato quavers here seem to have been added later, presumably after the Vc part in 54-56 was altered
63^{3}	Vla I	**AP** $d\#^{1}$
65	Vla II	**A** 'pp' missing
103^{2}-104^{2}	Vla I	**A** superfluous slur
105^{2-3}	Vl II	**AP** slur missing
125^{3-5}	Vla I	**AP** staccato dots missing
$126^{2-5,7}$	Vla II	**A** staccato dots missing $126^{5,7}$; **AP** staccato dots missing $126^{2-5,7}$
129	Vla II	**A** 'Pizz' added by Bridge later in pencil
129-130	Vl I, Vl II, Vla I, Vla II	**A, AP** No staccato dots, but see comments on 348-349 below
131-132	Vc	**A** staccato dots missing
133^{2-4}	Vl II, Vla I, Vla II	**A, AP** staccato dots missing
$134^{5,7}$	Vl I, Vla II	**A** staccato dots missing **AP** staccato dots missing only in Vla II
136^{2}	Vl II	**AP** # missing
142	Vl II, Vla II	'dim.' markings missing in **A** Vl II, Vla II and **AP** Vla II
147	Vl I	**AP** staccato dots missing

150	Vla I	**AP** marked 'pp' ('p' in **A** and in **A, AP** Vl II)
154[1-3]	Vla I	**A, AP** staccato dots missing
156	Vla II	**AP** decrescendo hairpin missing
159[2]	Vla II	**A** = missing
160[3]	Vla I	**A** = added in pencil
162[1]	Vc	**A** -; **AP** = (Vla II has - in both sources)
171[2]	Vc	**A, AP** accent missing
174	Vl I	**AP** This bar was accidentally omitted initially but has been added in pencil (in Bridge's hand) on a vacant stave below
175[7]	Vl I	**A** staccato dot missing
181-182	Vc	**A, AP** originally 'very sostenuto'; 'very' crossed out and replaced with 'molto' in pencil
185	Vla II	**A** 'Pizz' inserted in pencil
202[1]	Vla II	**A, AP** staccato dot missing
209[1]	Vla I, Vla II	**A, AP** no staccato dots; Bridge had dots originally, but he rewrote 208-209 and seems to have forgotten to add the dots in the new version
211	Vla I, Vla II	**A** crescendo hairpins missing
211	Vla II	**A** 'f' missing
211[6]	Vla II	**AP** staccato do missing
212, 220	Vl I, Vl II	**AP** in Vl II 212 and Vl I 220 the bar was originally split between the end of one stave and the start of the; Bridge then extended the upper of these staves freehand, completed the bar there and crossed out the now redundant remaining part of the bar at the start of the stave beneath
215,219	Vl II	**AP** crescendo hairpins missing
223[3]	Vla I	**A, AP** accent missing
223[3]	Vla I, Vla II	**A** - missing in both instruments; **AP**- missing in Vla I
223[4]	Vla II, Vc	**AP** accent missing
224[1]	Vla II	**A** accent missing
226-229	Vla I	**A** staccato dots missing 229; **AP** staccato dots missing 226-229
226-229	Vla II	**A** staccato dot missing 229[1]; **AP** staccato dots missing 226, 227[1], 228, 229[1]
229[2-5]	Vc	**A** staccato dots missing [not part]
230	Vla I, Vla II	**A** superfluous slurs (not in **AP**)
230	Vc	editorial 'simile' marking added
231	Vla II	**A** staccato dots (but not in **AP** or Vla I in **A** or **AP**)
232	Vla II	**A** superfluous 'pizz.' marking
232-233	Vla II	**AP** crescendo and decrescendo hairpins missing
234-237	Vla I	staccato dots missing **A** 236-237 and **AP** 234-237
234-235	Vla II	**A** staccato dot missing 235[4]; **AP** staccato dots missing 234[4], 235[4]

236-237	Vla II	**A, AP** staccato dots missing
237	Vc	**A** staccato dots missing
238	Vc	editorial 'simile' marking added
240	Vla I	**AP** crescendo hairpin missing
241	Vla I, Vla II	**A, AP** no decrescendo hairpins
248-249	Vl II	**AP** crescendo hairpin missing
251	Vl II, Vla I, Vla II, Vc	**A, AP** staccato dots missing
251^{5-7}	Vl I	**A, AP** staccato dots missing
253	All	**A, AP** staccato dots missing
254^{4}	Vl I	**A, AP** staccato dot missing
254^{5}	Vla I	**A, AP** staccato dot missing
$254^{5,6}$	Vla II, Vc	**A, AP** staccato dots missing
257^{1}	Vl II	**A, AP** accent missing
265^{2}	Vl II	**AP** accent added (but not in Vl I)
267^{5}	Vla I	**A** - missing
284	Vla I	**A, AP** 'pp' missing
299	Vc	**A, AP** no dynamic marking
302-303	Vla I	**AP** crescendo hairpin missing
319^{1-2}	Vl I, Vl I	**A** no slurs
322	Vla I	**A** 'ff' missing
322^{2}	Vla II	**A, AP** accent missing
332	Vl II, Vla I, Vla II	**A** 'dim' missing
334-345	Vla II	staccato dots missing in **A** 345 and **AP** 344-345
$345^{5,7}$	Vla I	**A** staccato dots missing
348-349	Vl I, Vl II, Vla I, Vla II	**A** no staccato dots in any part; **AP** there are staccato dots in Vl I, Vll II; staccato dots used here in all four instruments and in 129-130 (essentially the same musical material)
352	Vc	**A** superfluous 'pp' marking
352^{2-4}, $353^{5,7}$	Vla I	staccato dots missing in **A** 352^{2-4}, $353^{5,7}$ and **AP** 352^{2-4}
352-353	Vla II	**A** staccato dots missing
$353^{5,7}$	Vl I	**AP** staccato dots missing
363-365	Vla II, Vc	**A** decrescendo hairpins and 'pp' markings missing
382^{3}	Vla II	**AP** accent missing
388-91	Vl II	**AP** Bridge originally accidentally copied out the Vl I part, then deleting it and writing the Vl II part beneath beginning on a new stave
389^{7}	Vla I	**AP** accent missing
395	Vl II	**AP** Bridge originally accidentally omitted this; 394 is at the end of a stave, so 395 is added after in ink that with stave lines drawn freehand
400-402	Vc	**A, AP** Originally only a tremolo *e* in each bar; lower *E* added in pencil in both sources

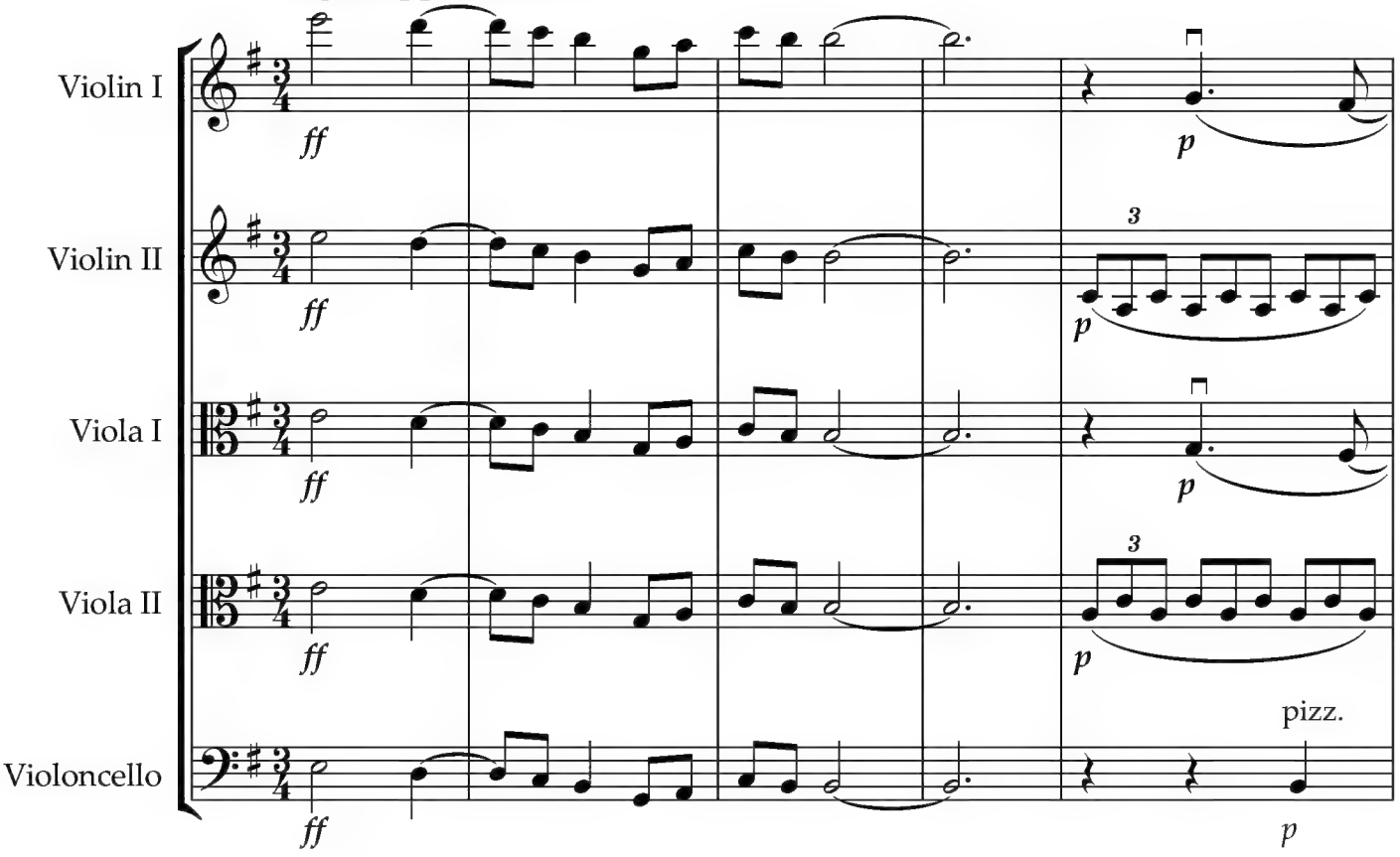
404-405	Vla I	accents missing **A** 404-405 and **AP** 404
405[3,4]	Vla II	**A** accents missing
407[1]	Vla II	**A, AP** accent missing

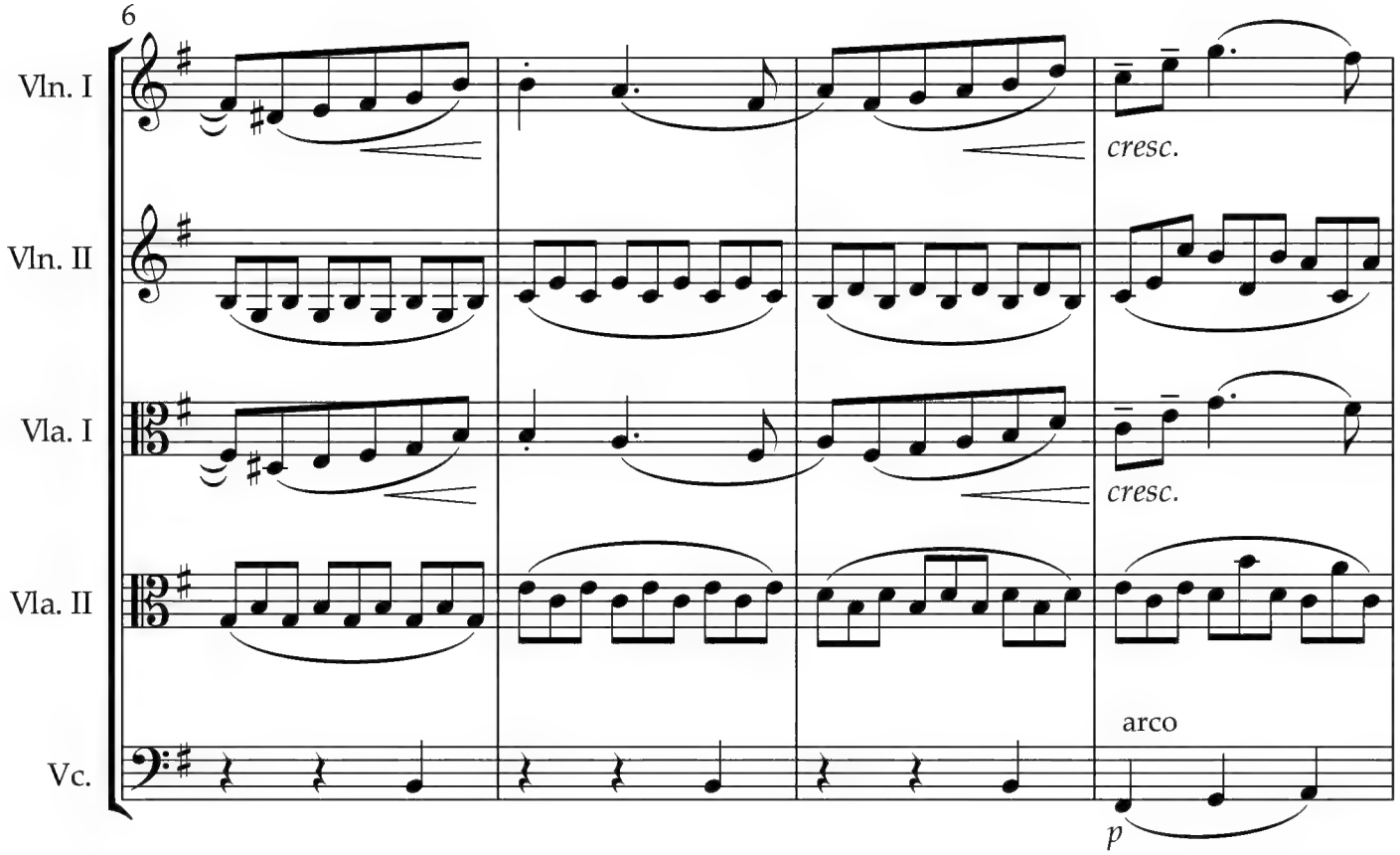
Quintett

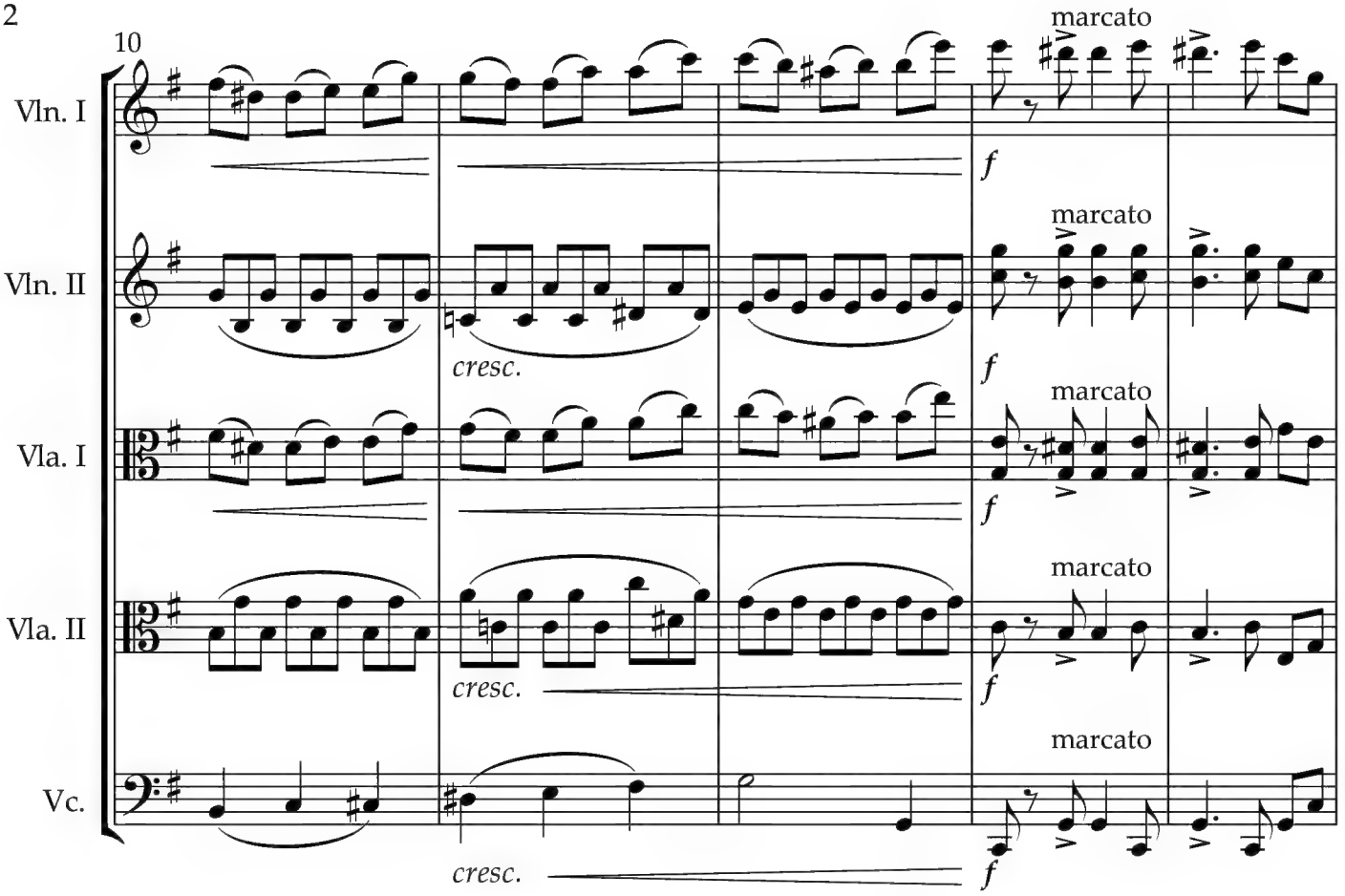
2 Violins, 2 Violas + Cello

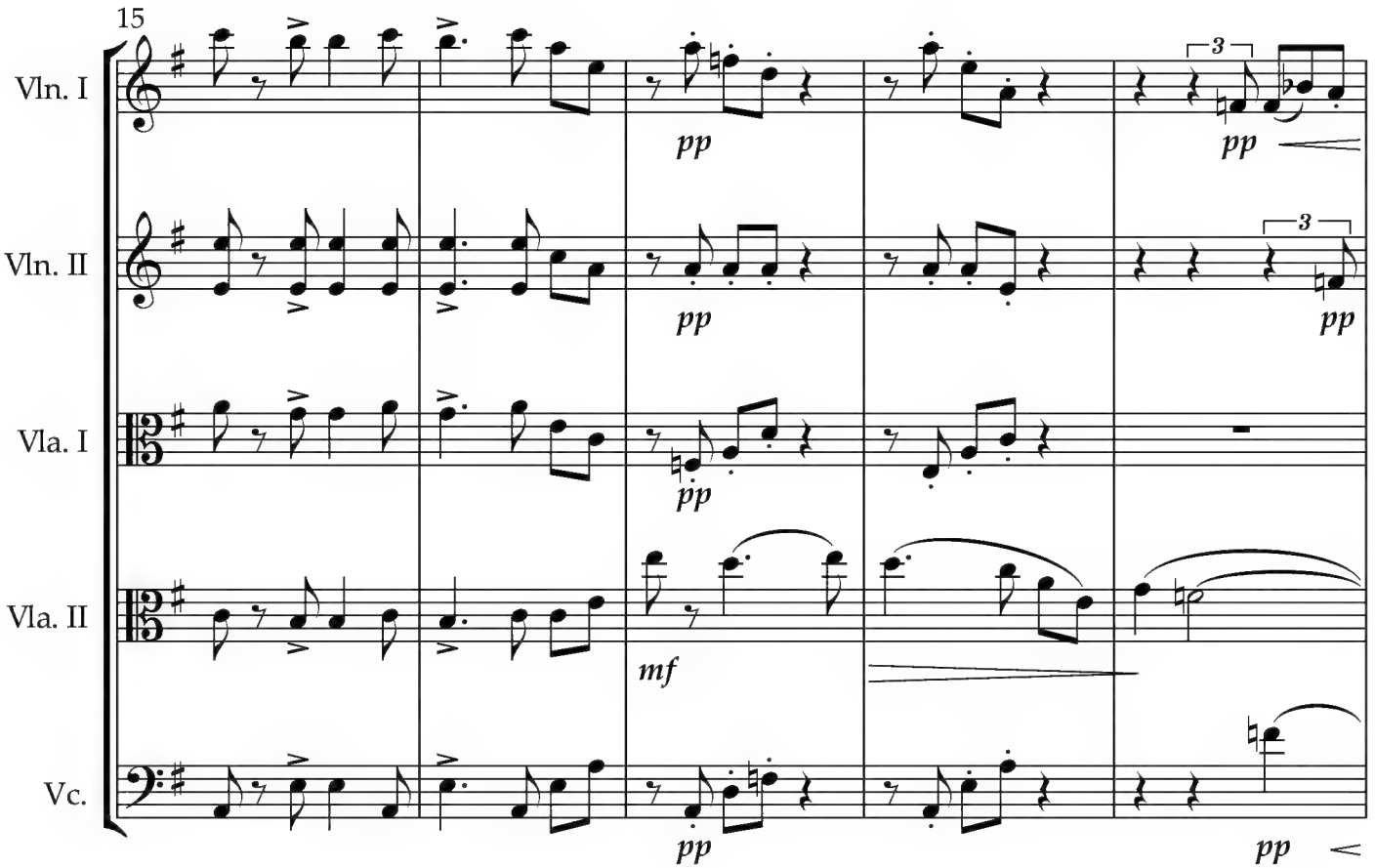
Frank Bridge

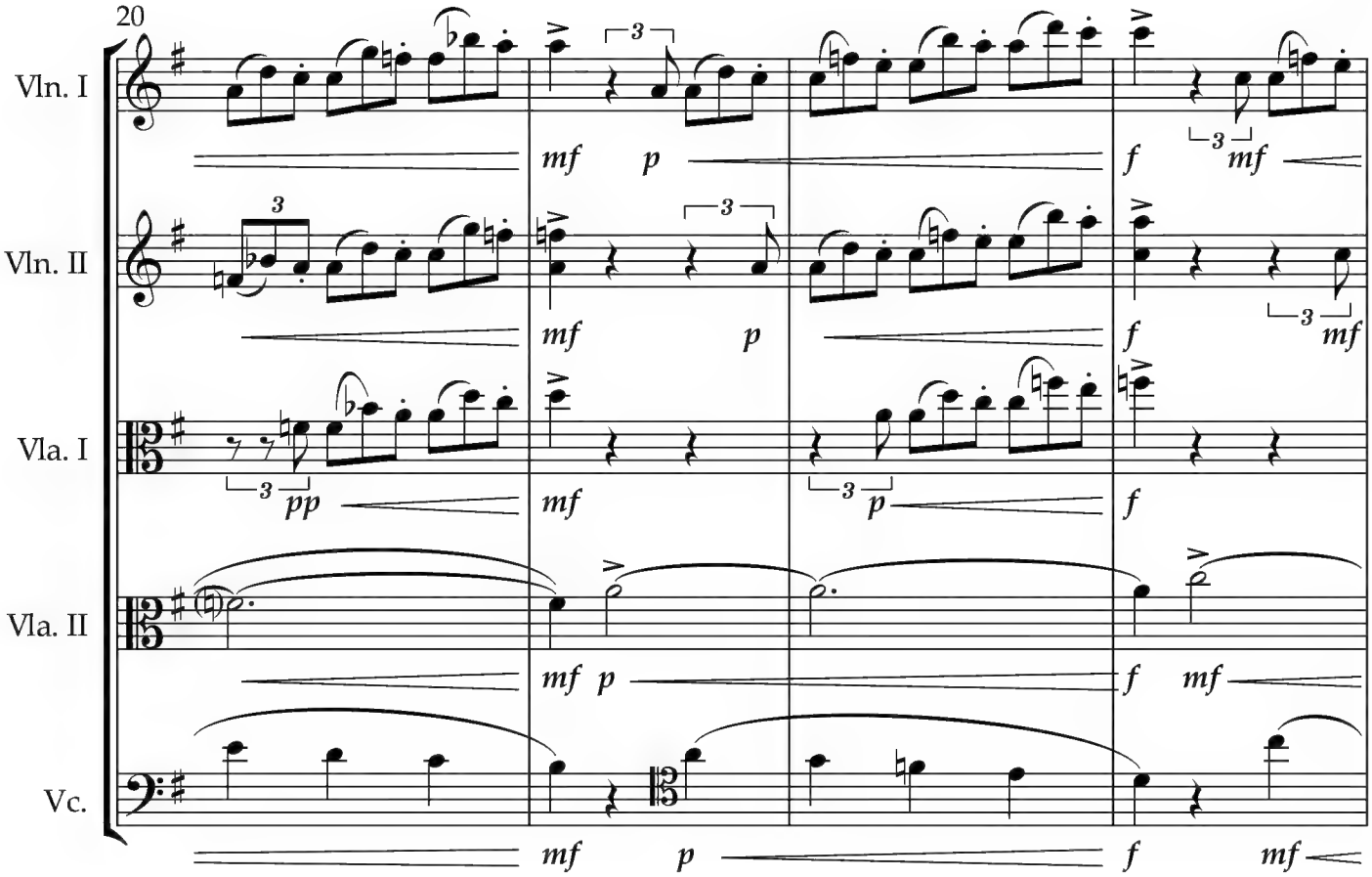
Allegro Appassionato

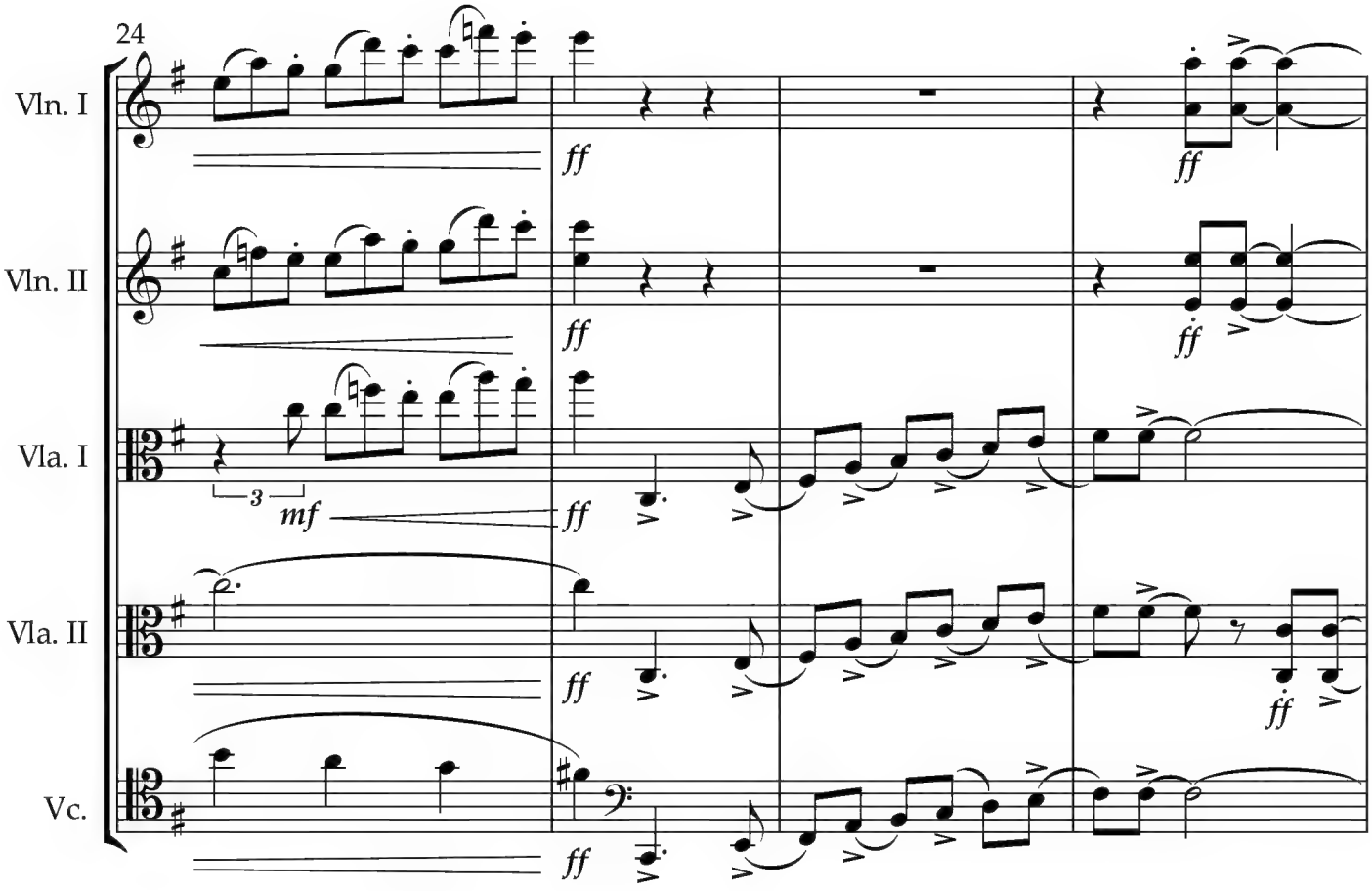


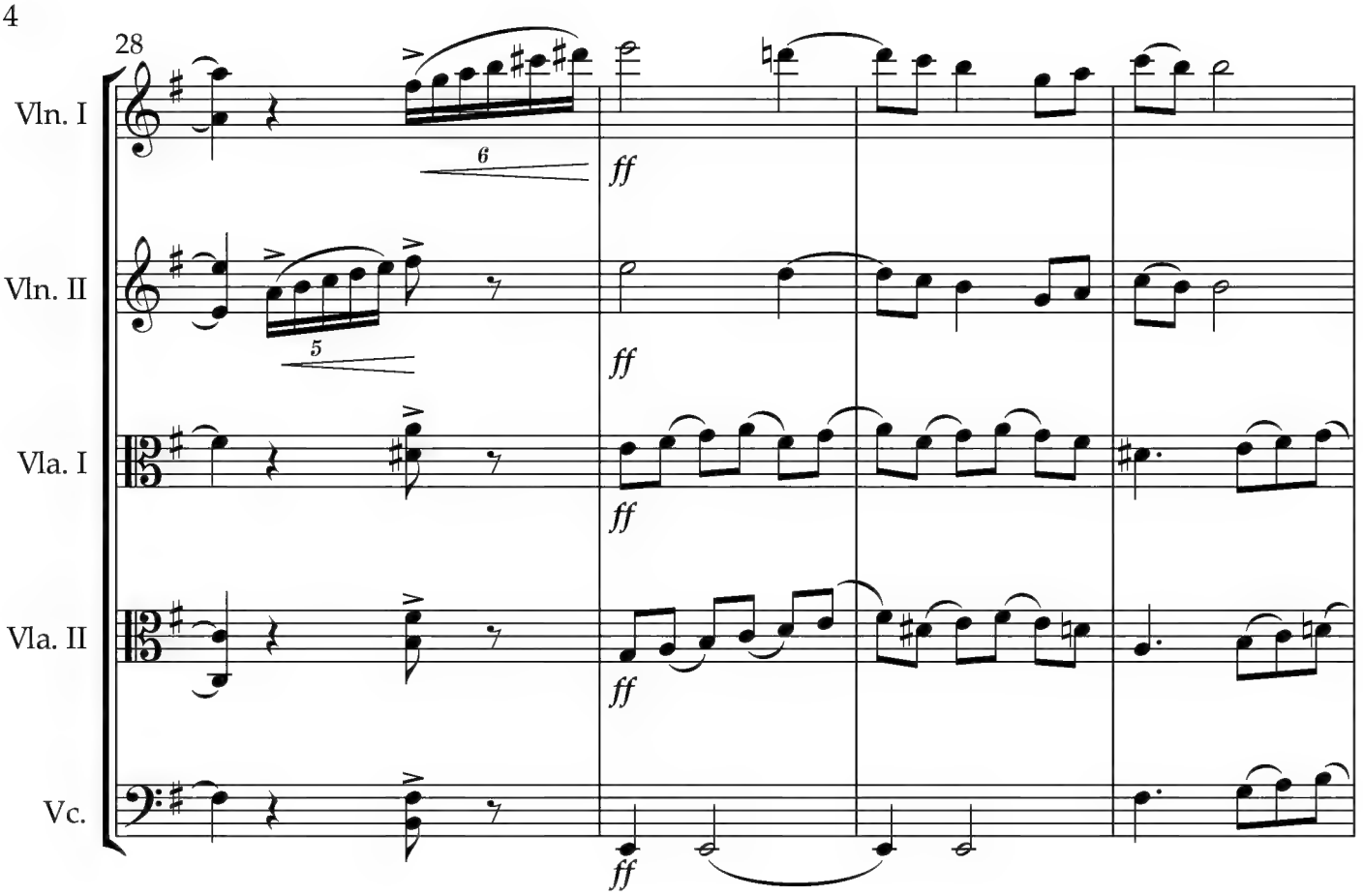


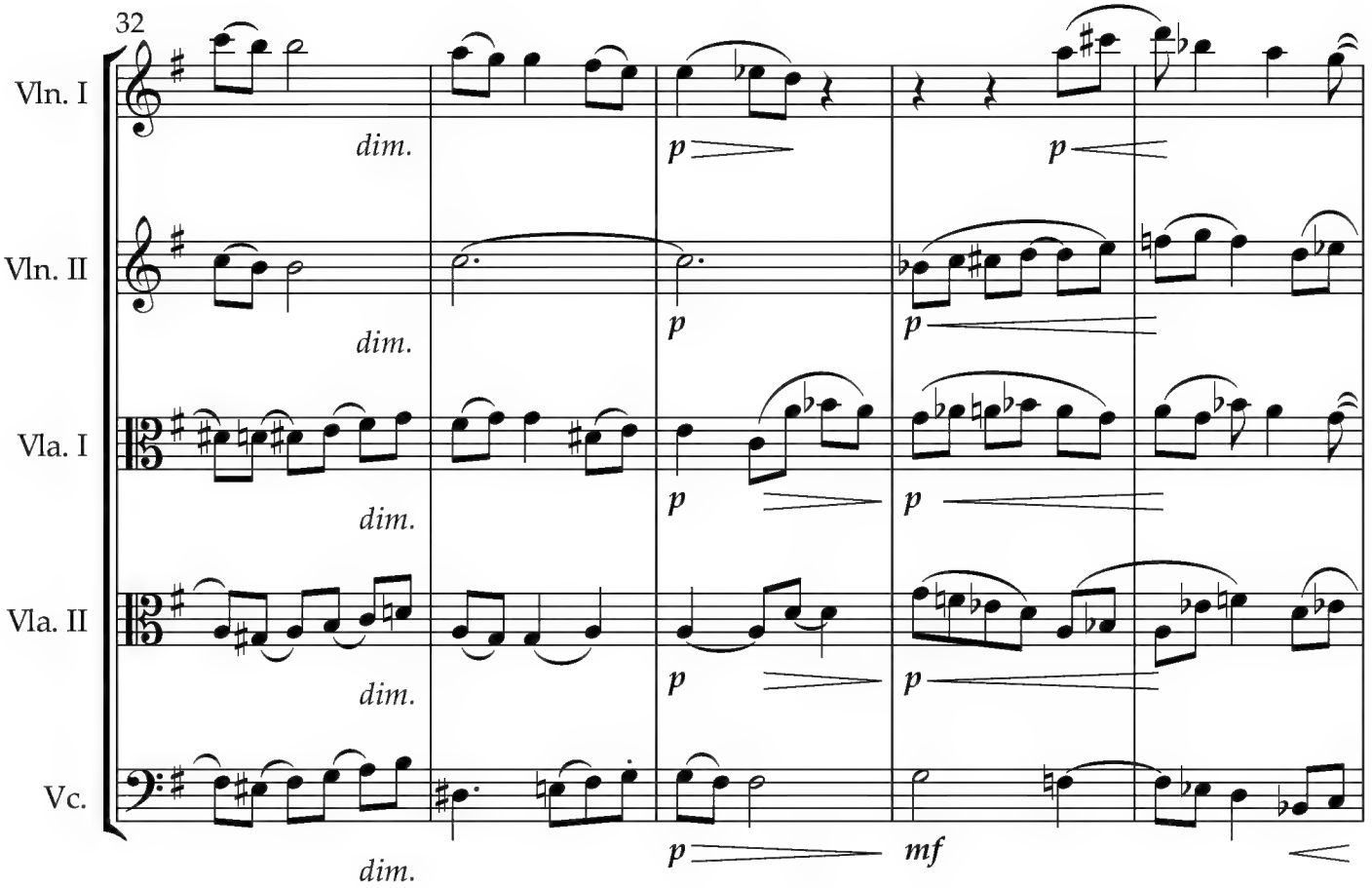

10
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
marcato
f
cresc.

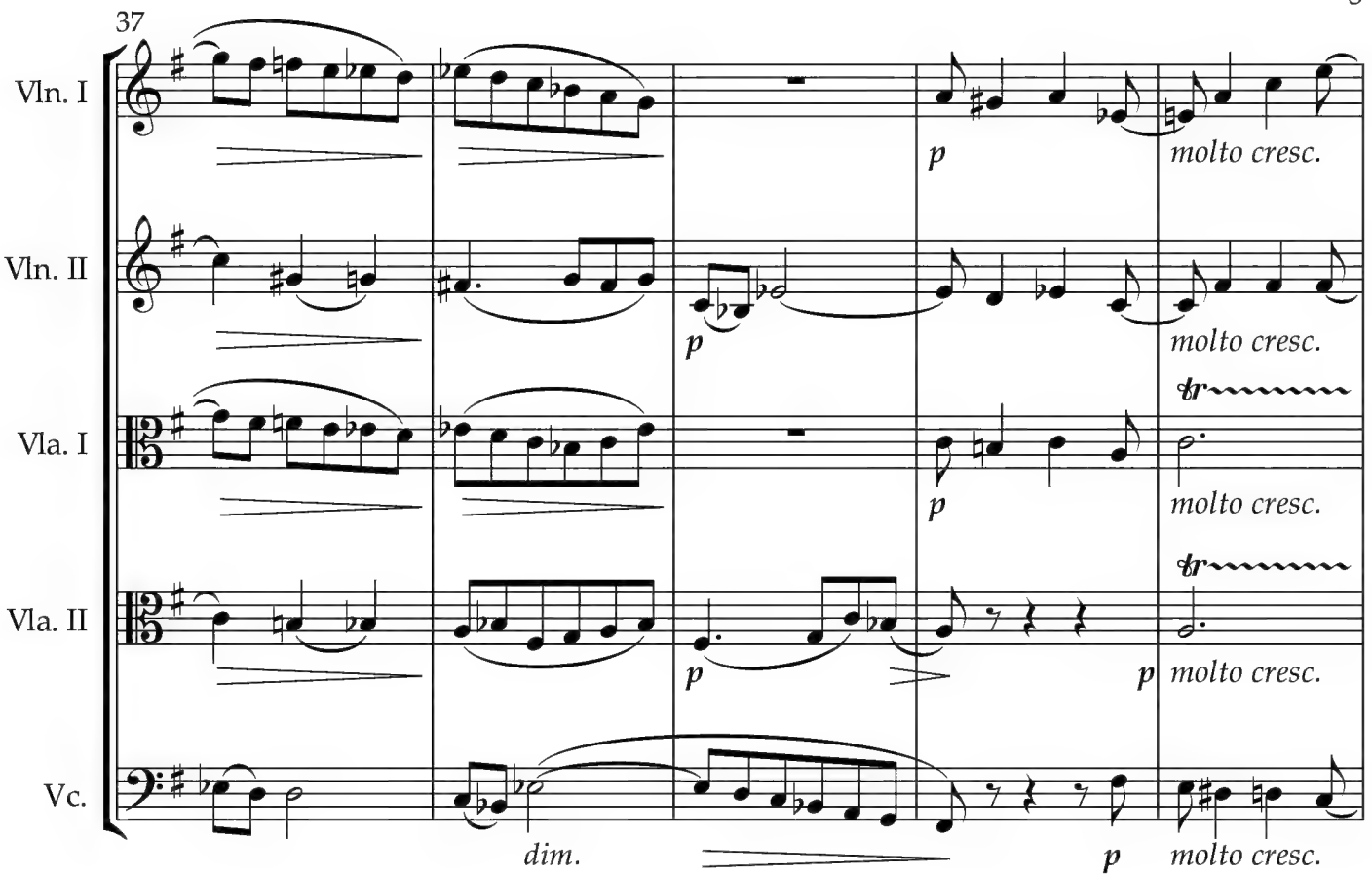

15
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
mf
3

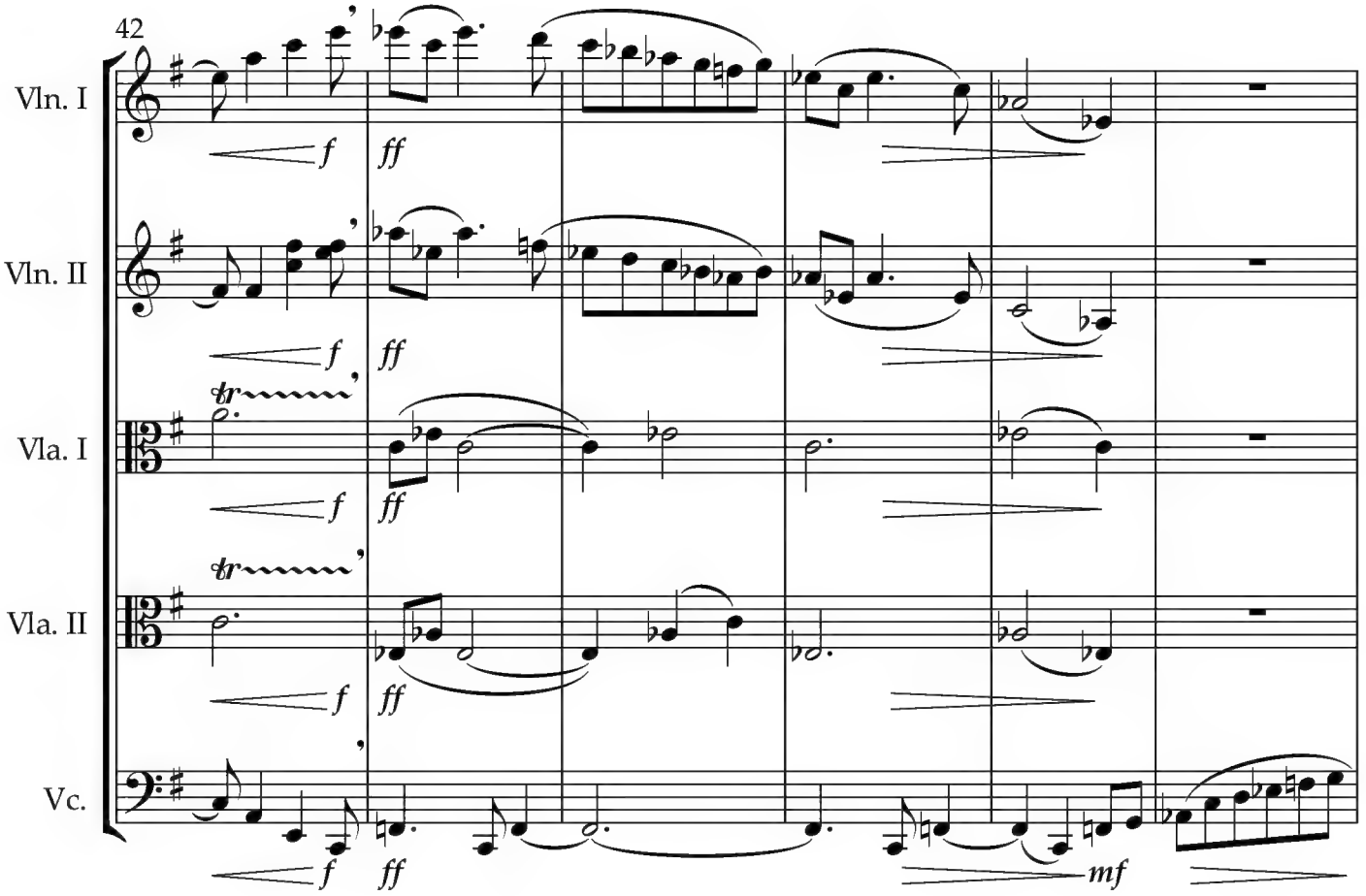

20
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
mf
p
f
pp

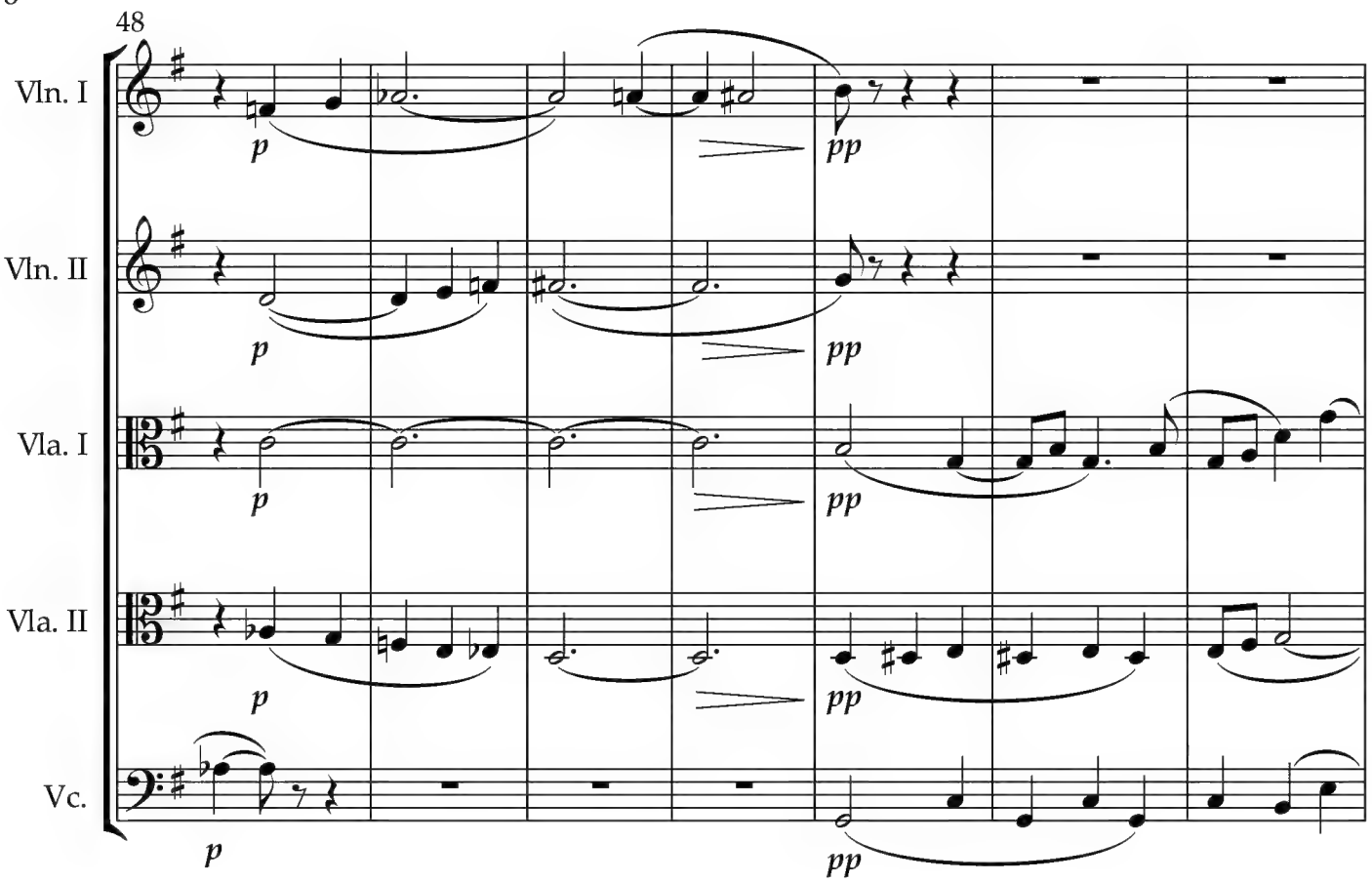

24
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
ff
mf

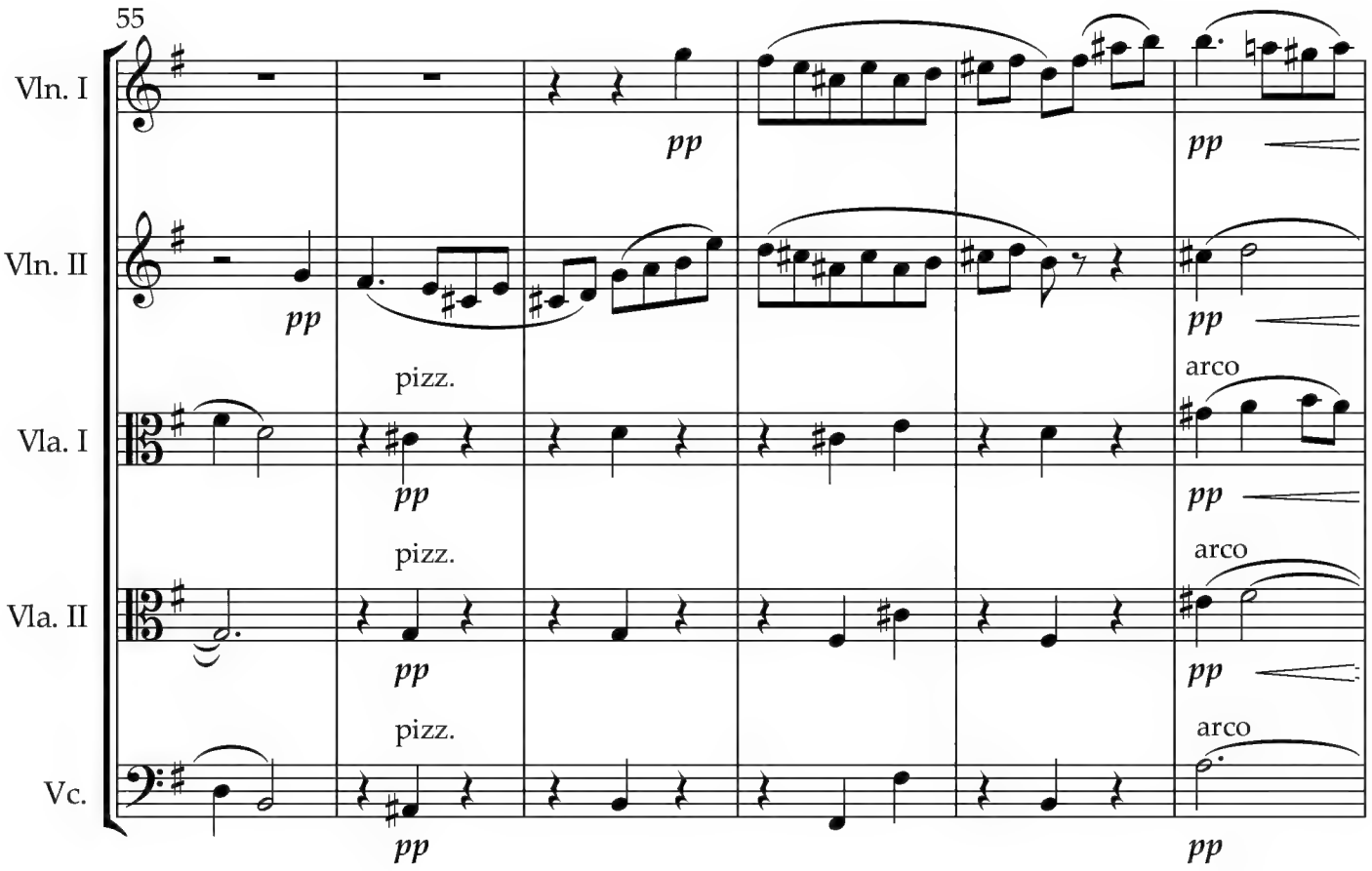

28
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
6
5
ff

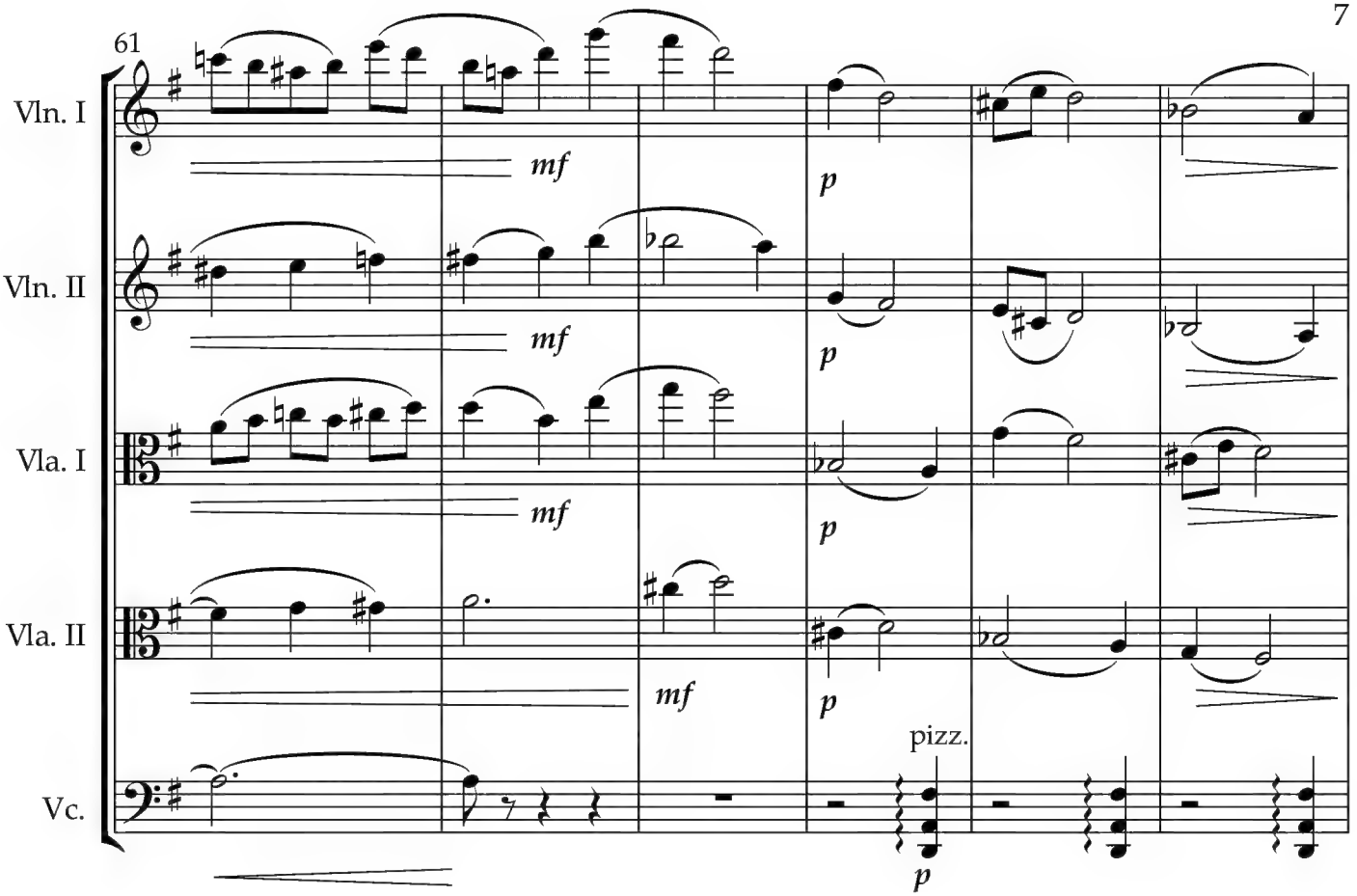

32
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
dim.
p
mf

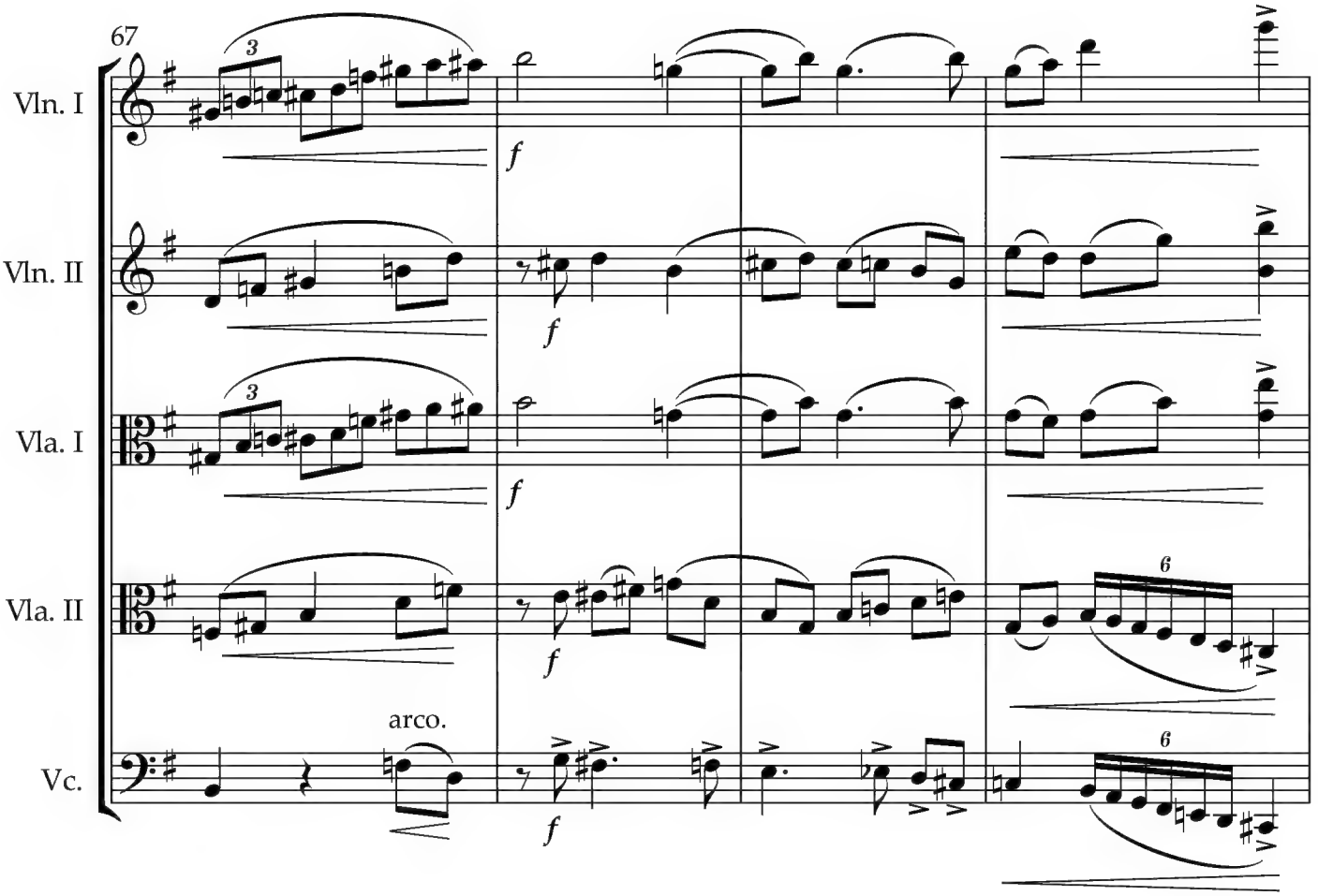

37
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
p
molto cresc.
dim.

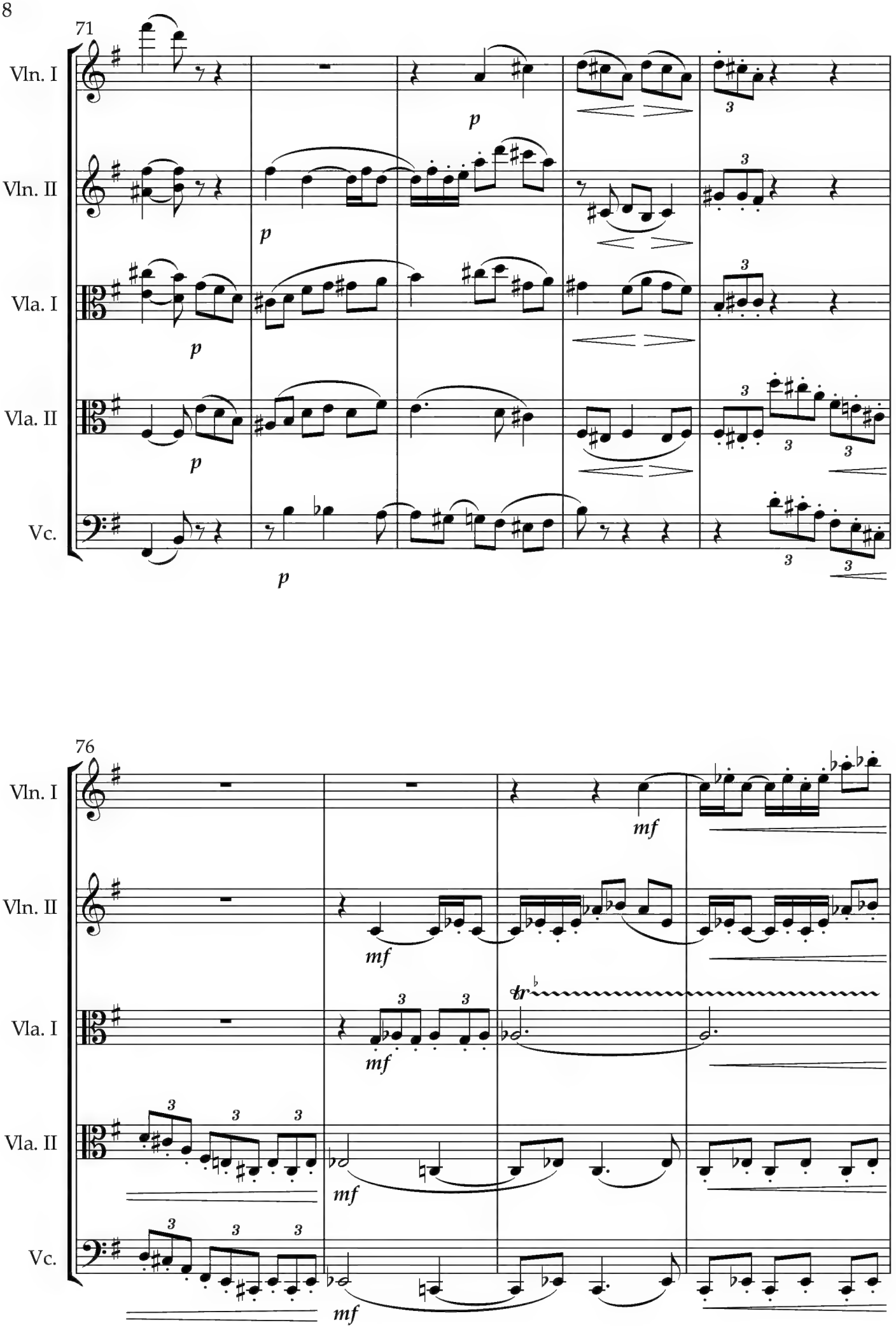

42
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
f
ff
mf

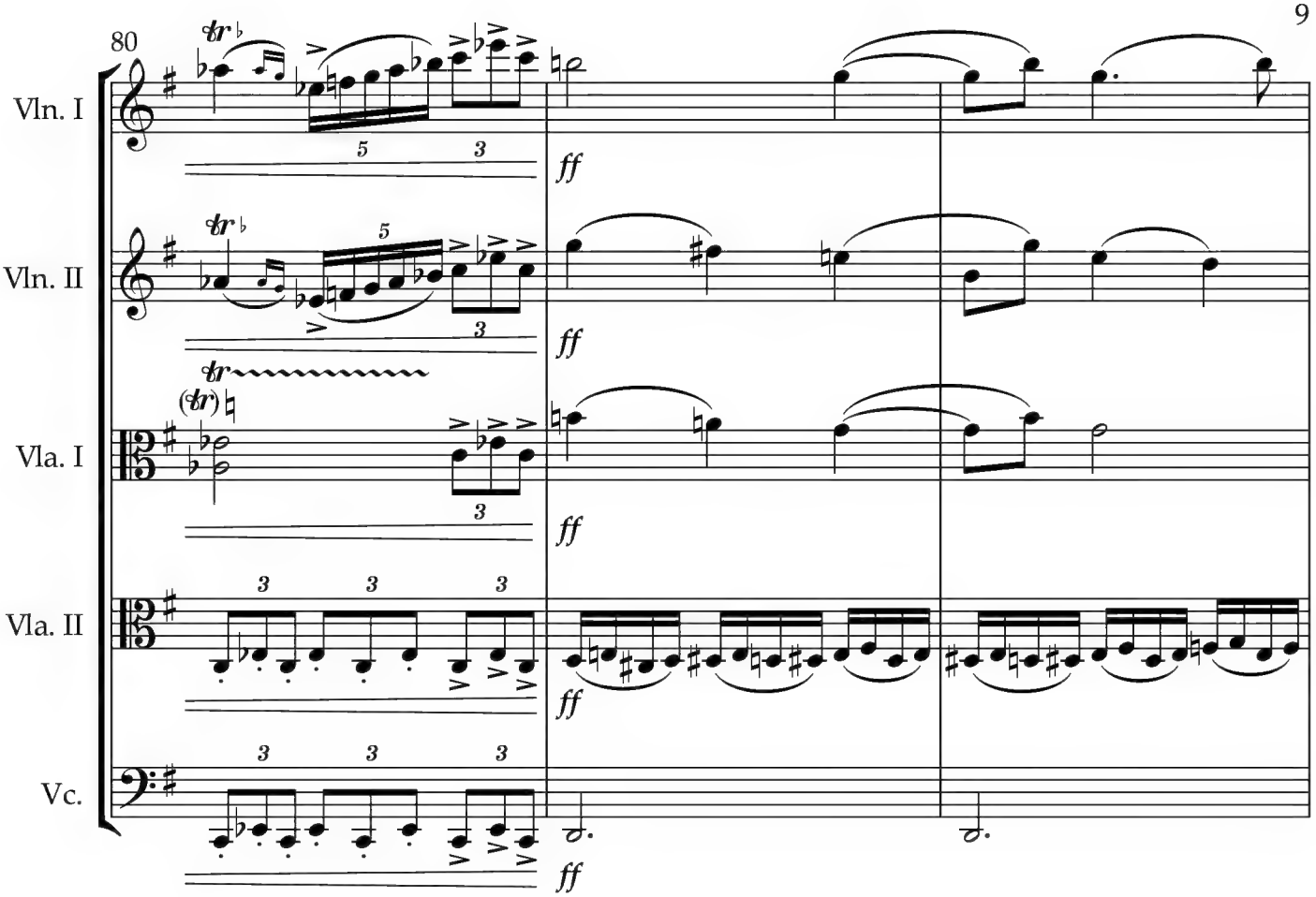

48
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
p
pp

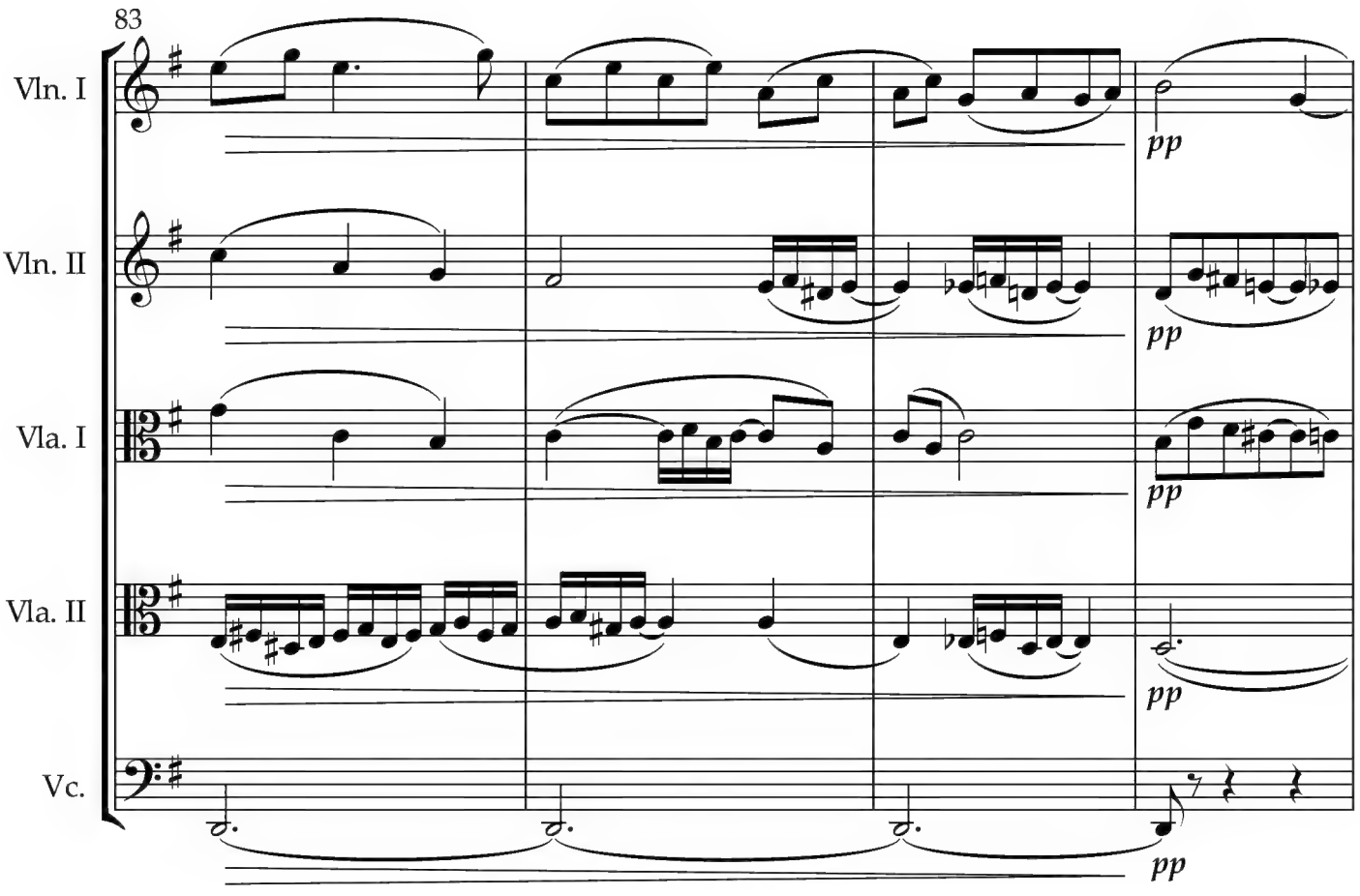

55
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
pizz.
arco

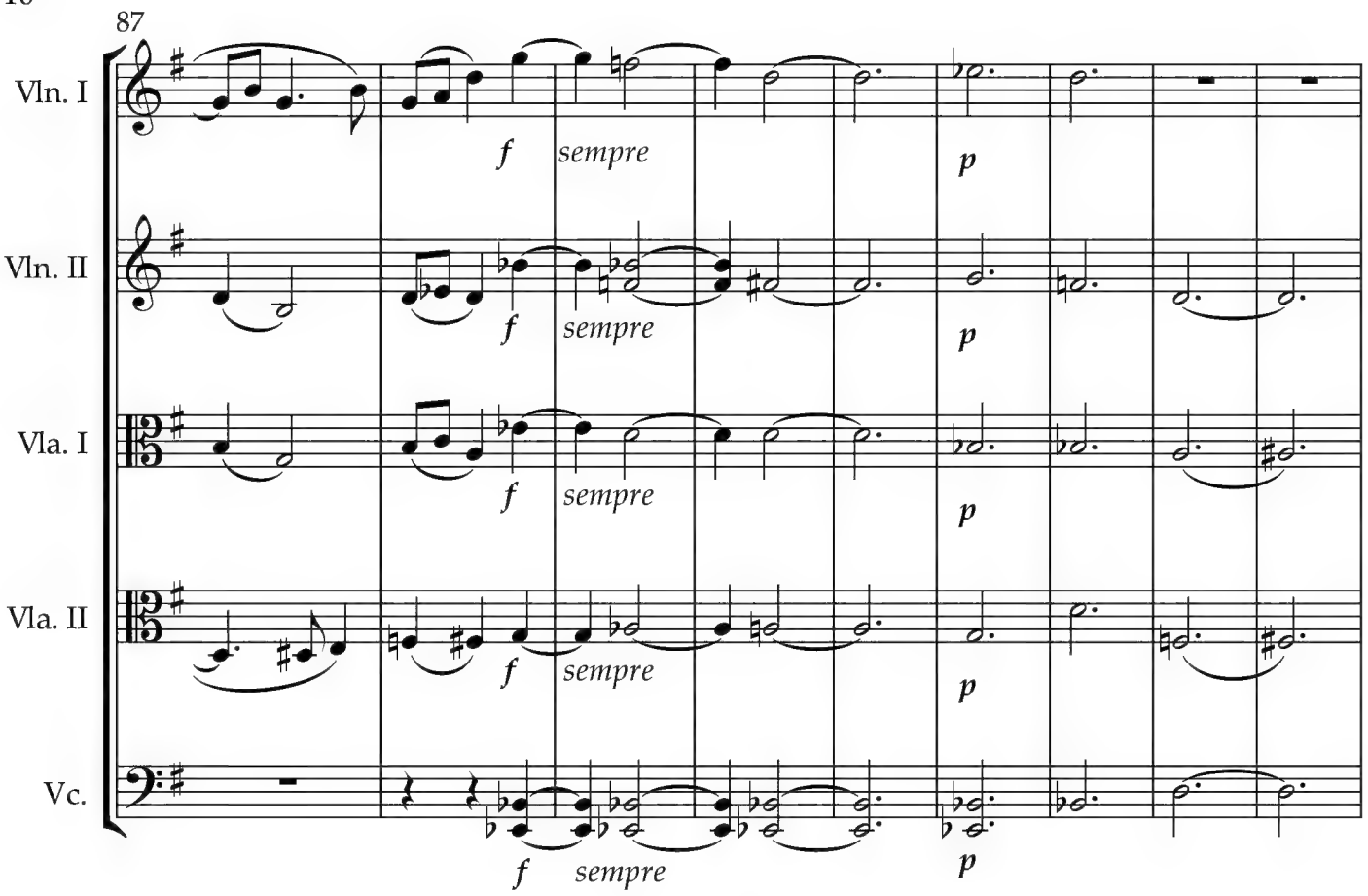

61
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
mf
p
pizz.

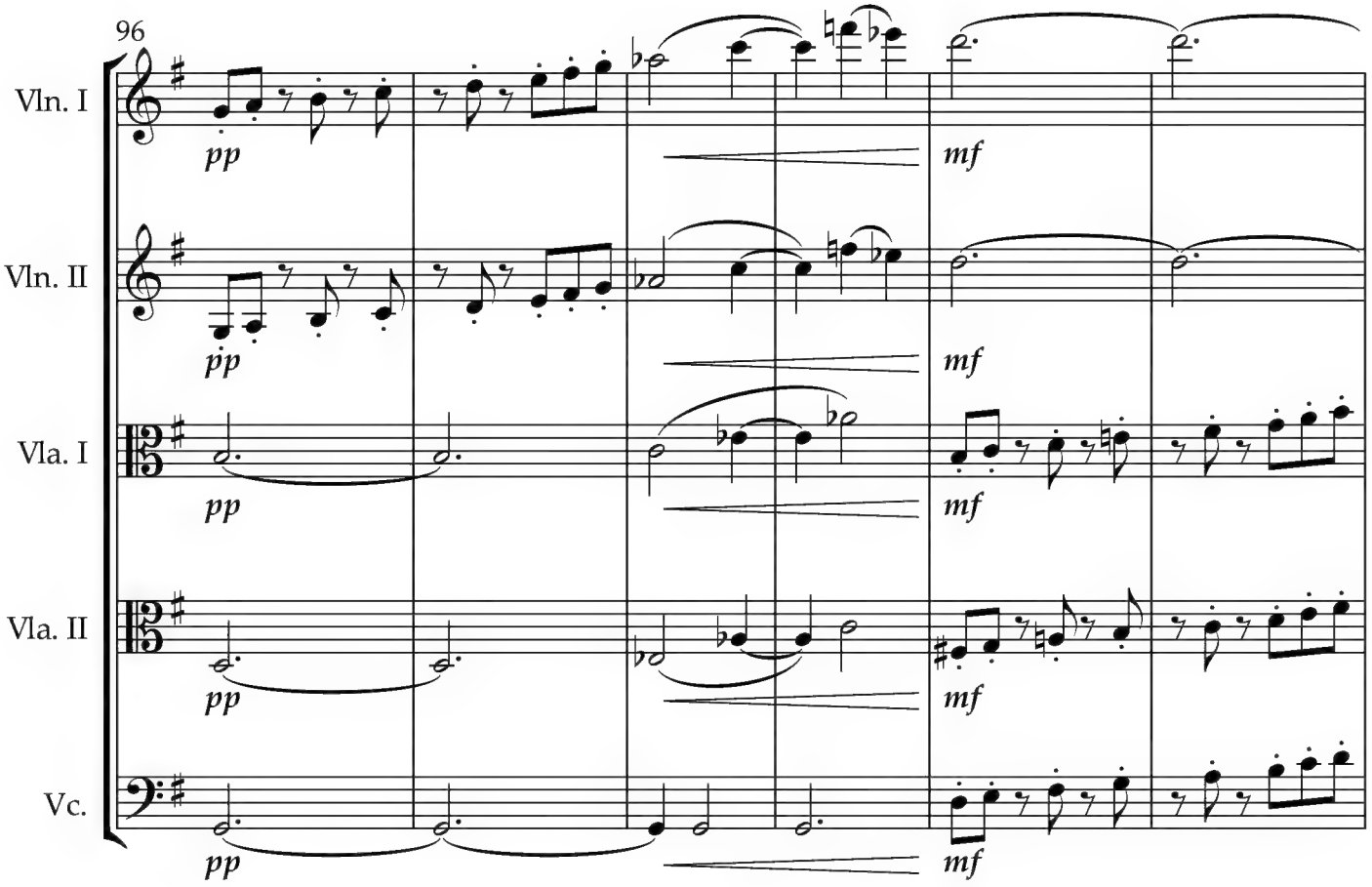

67
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
f
arco.

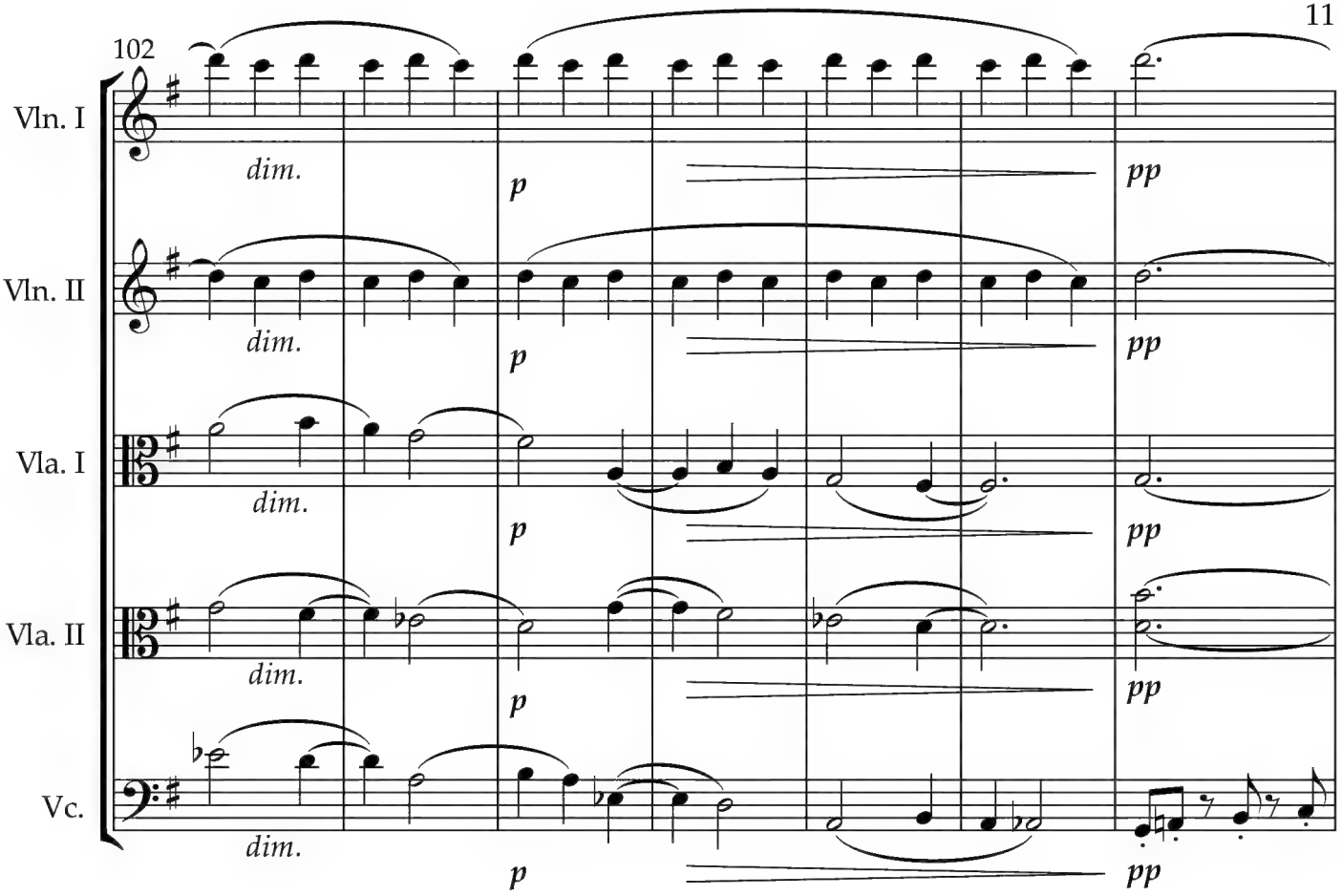

71
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
p
3
76
mf
tr

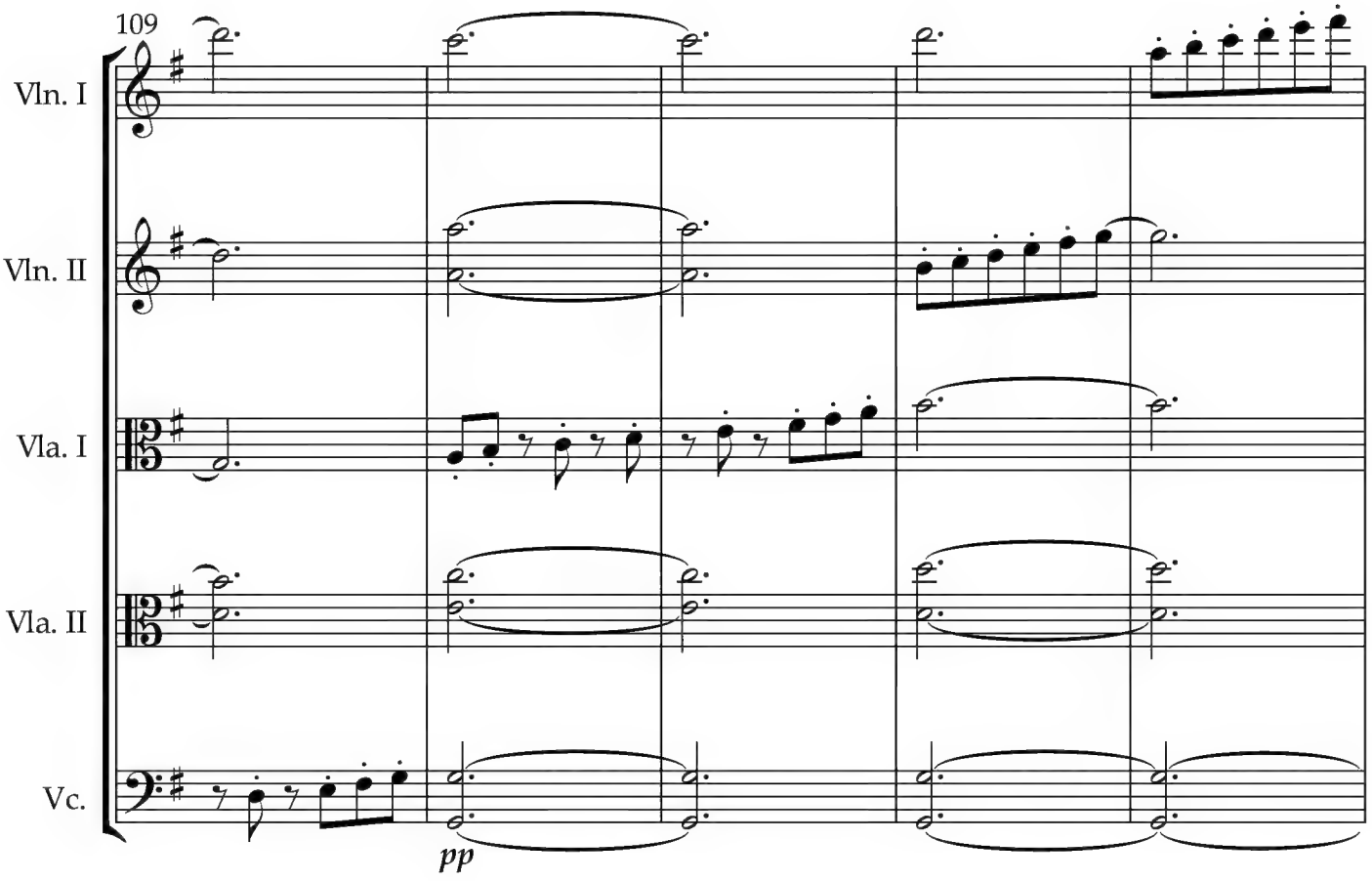

80
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
ff

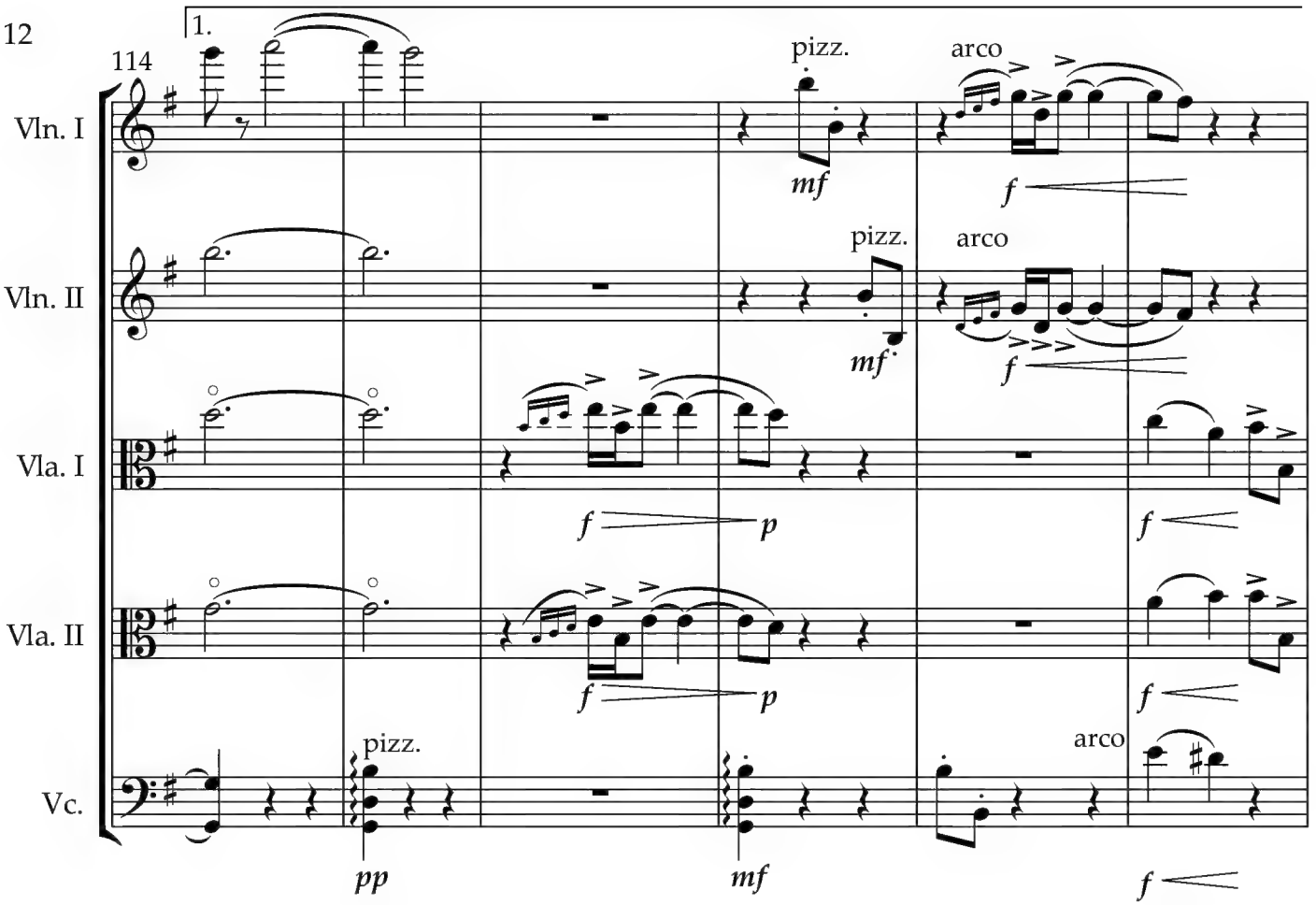

83
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp

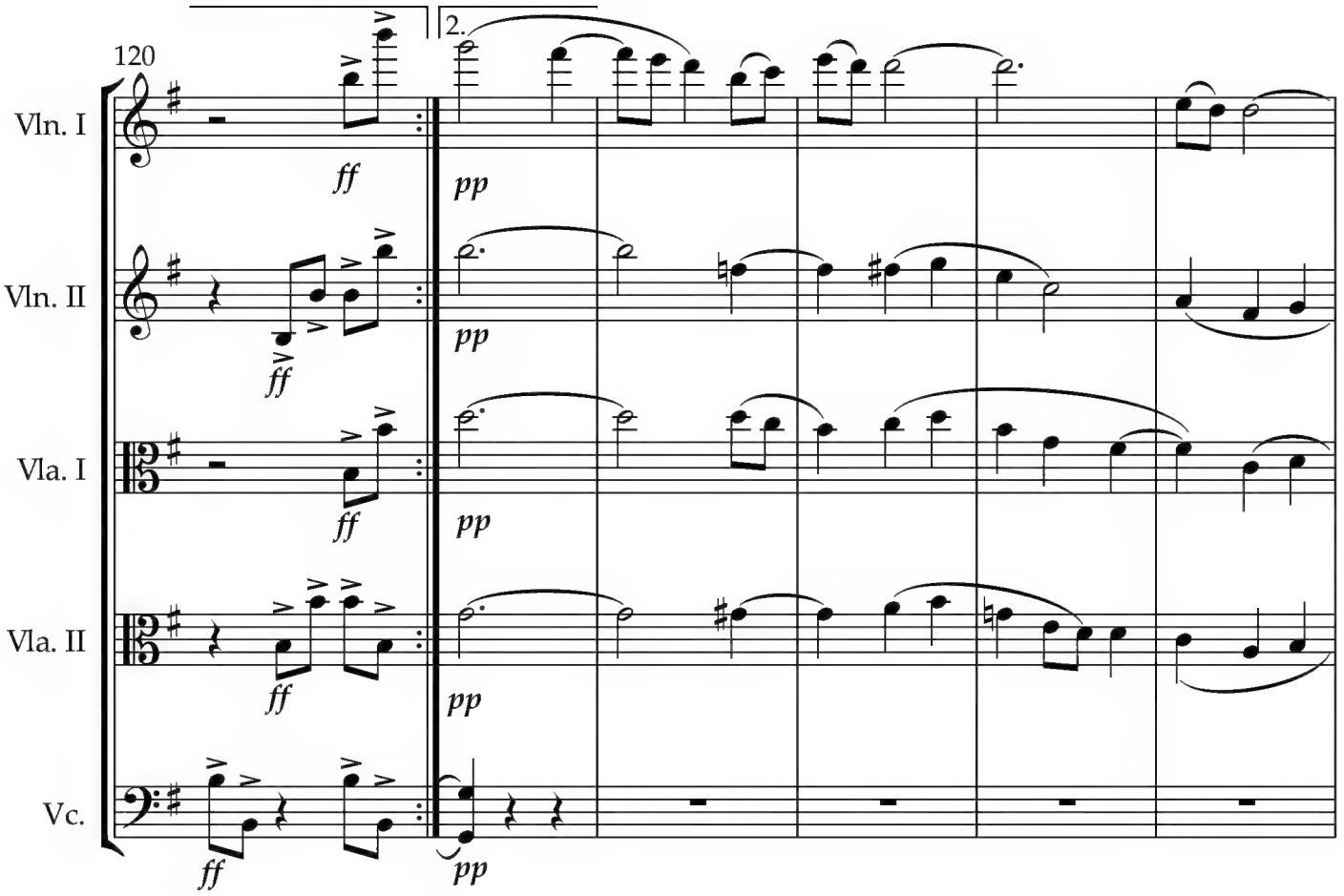

87
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
f sempre
p

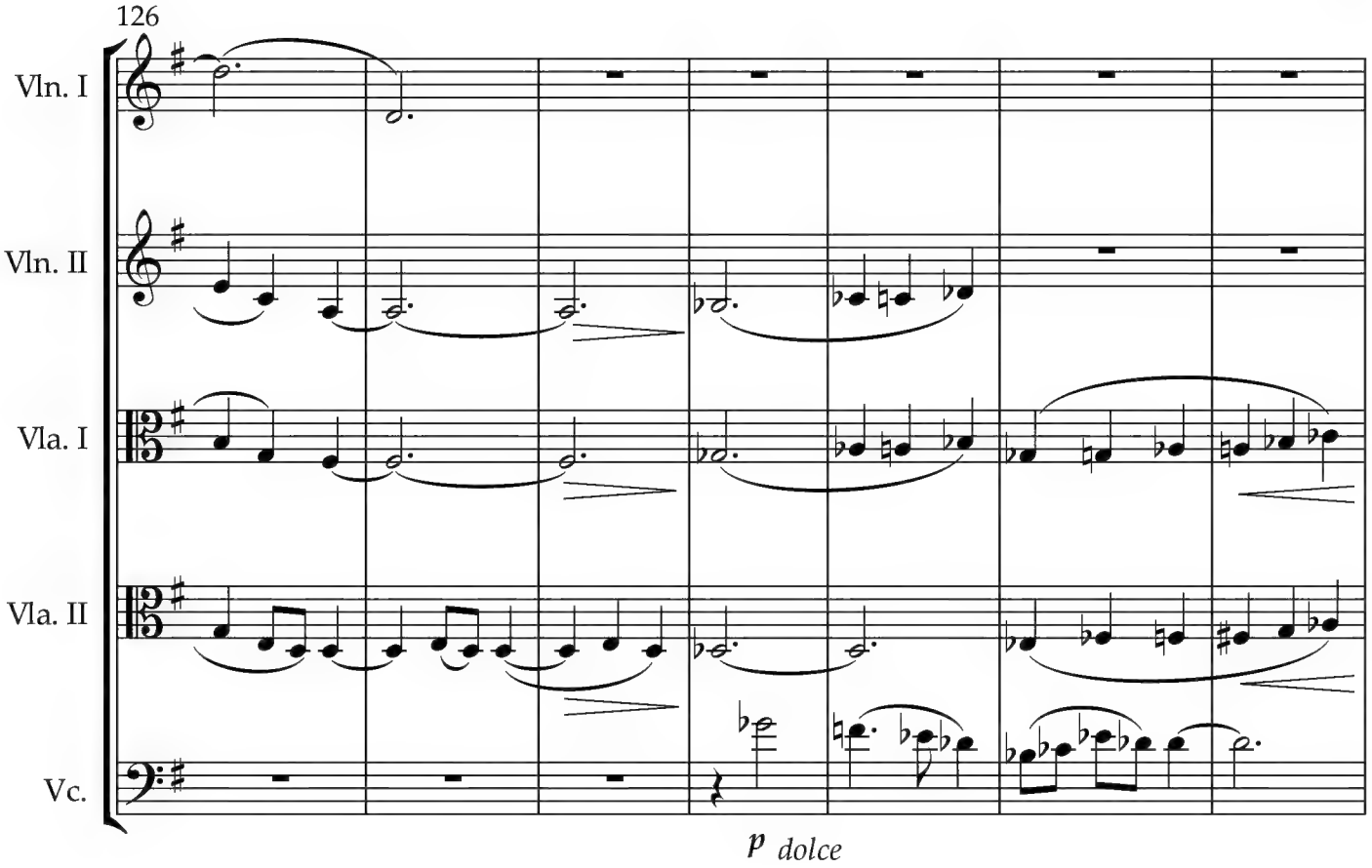

96
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
mf

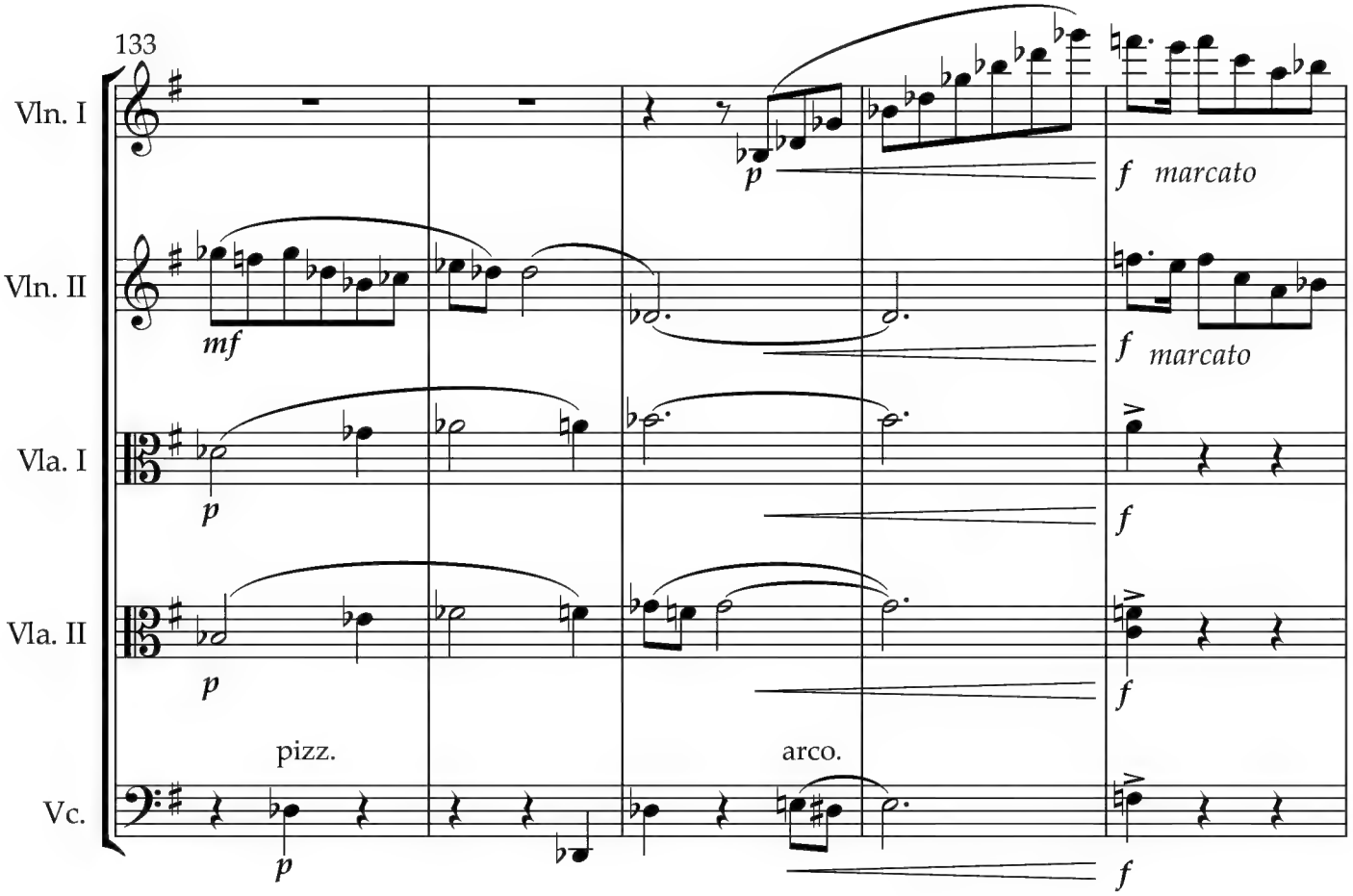

102
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
dim.
p
pp

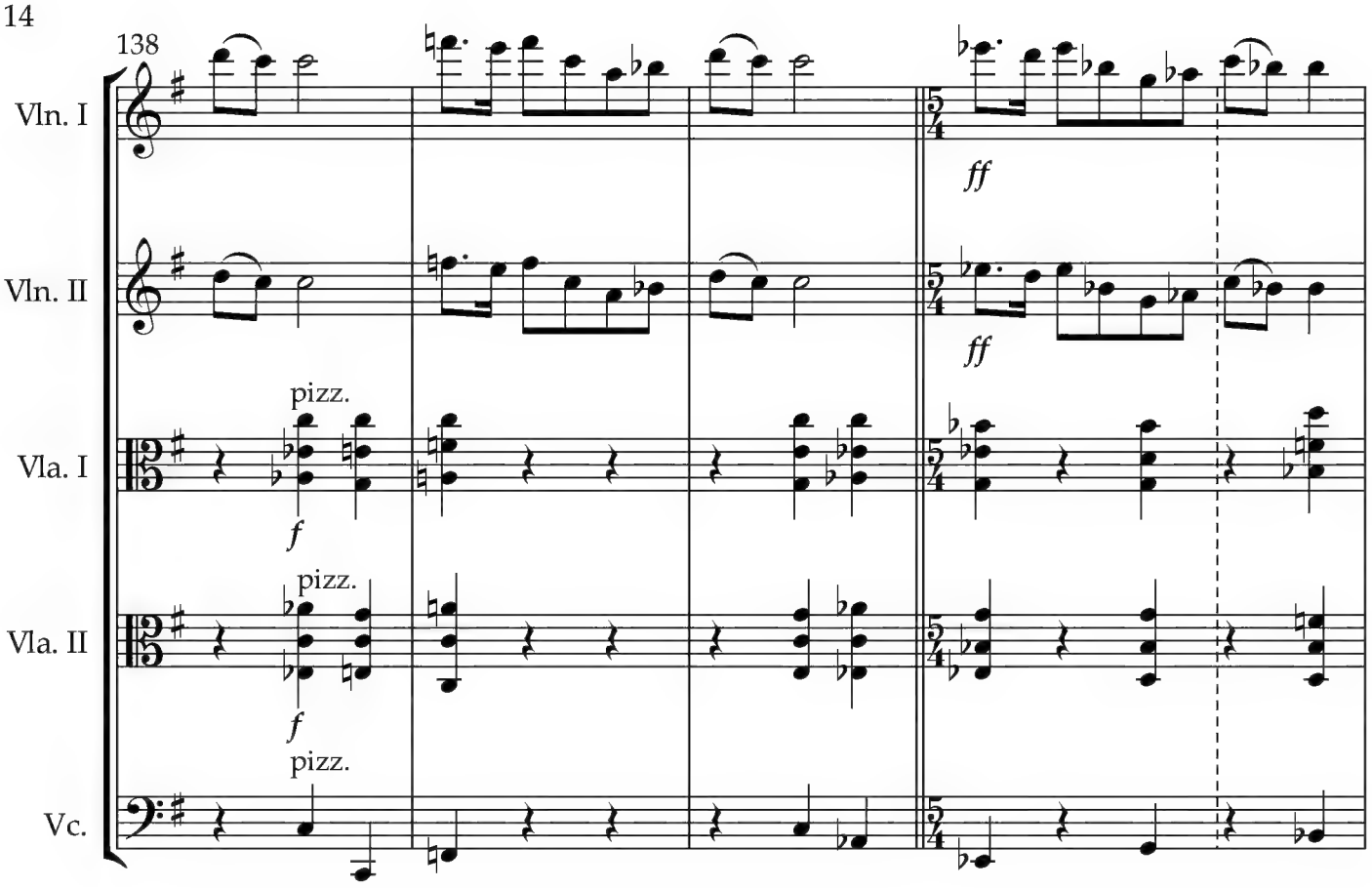

109
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp

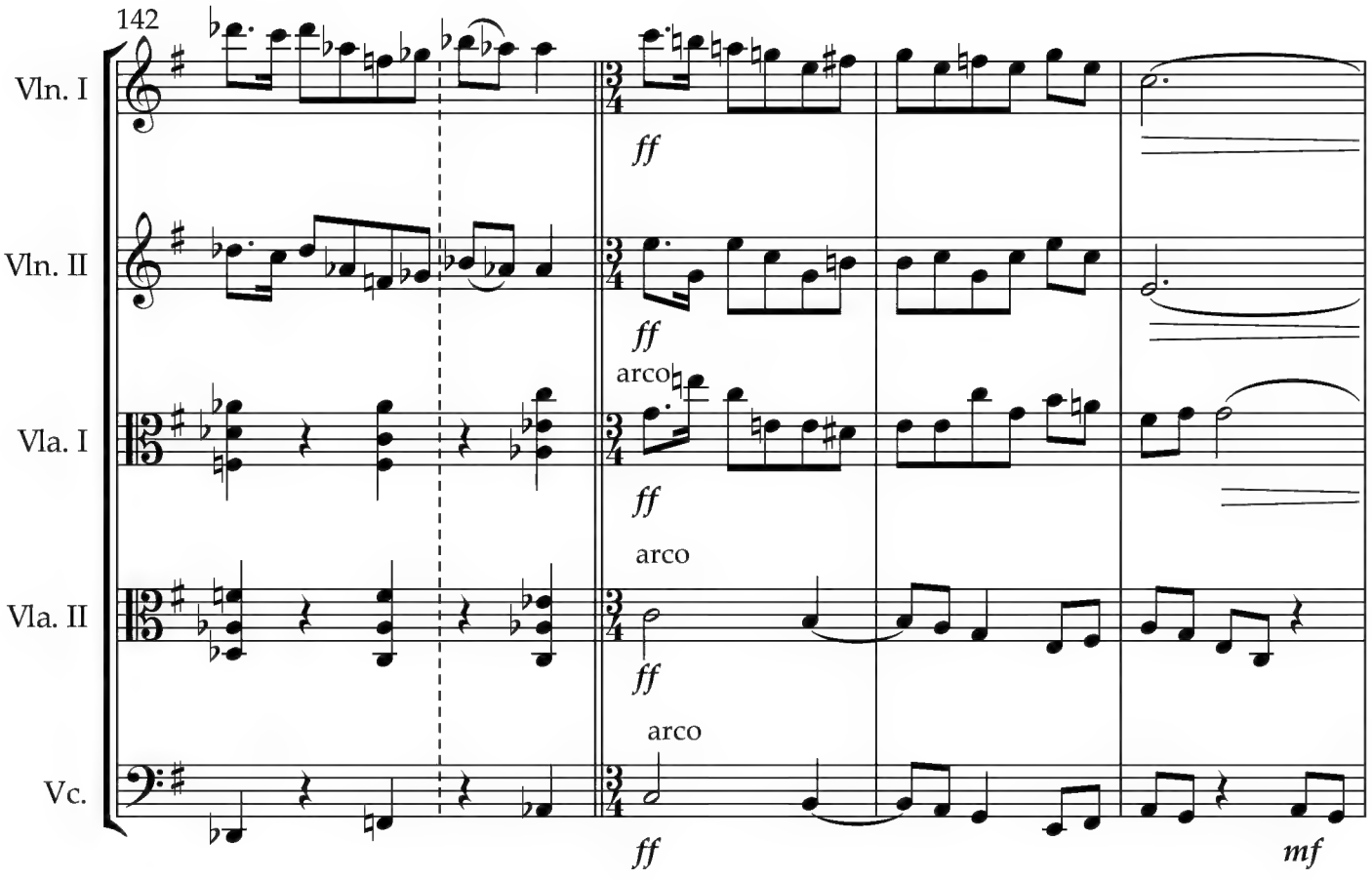

1.
114
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pizz.
arco
mf
f
p
pp

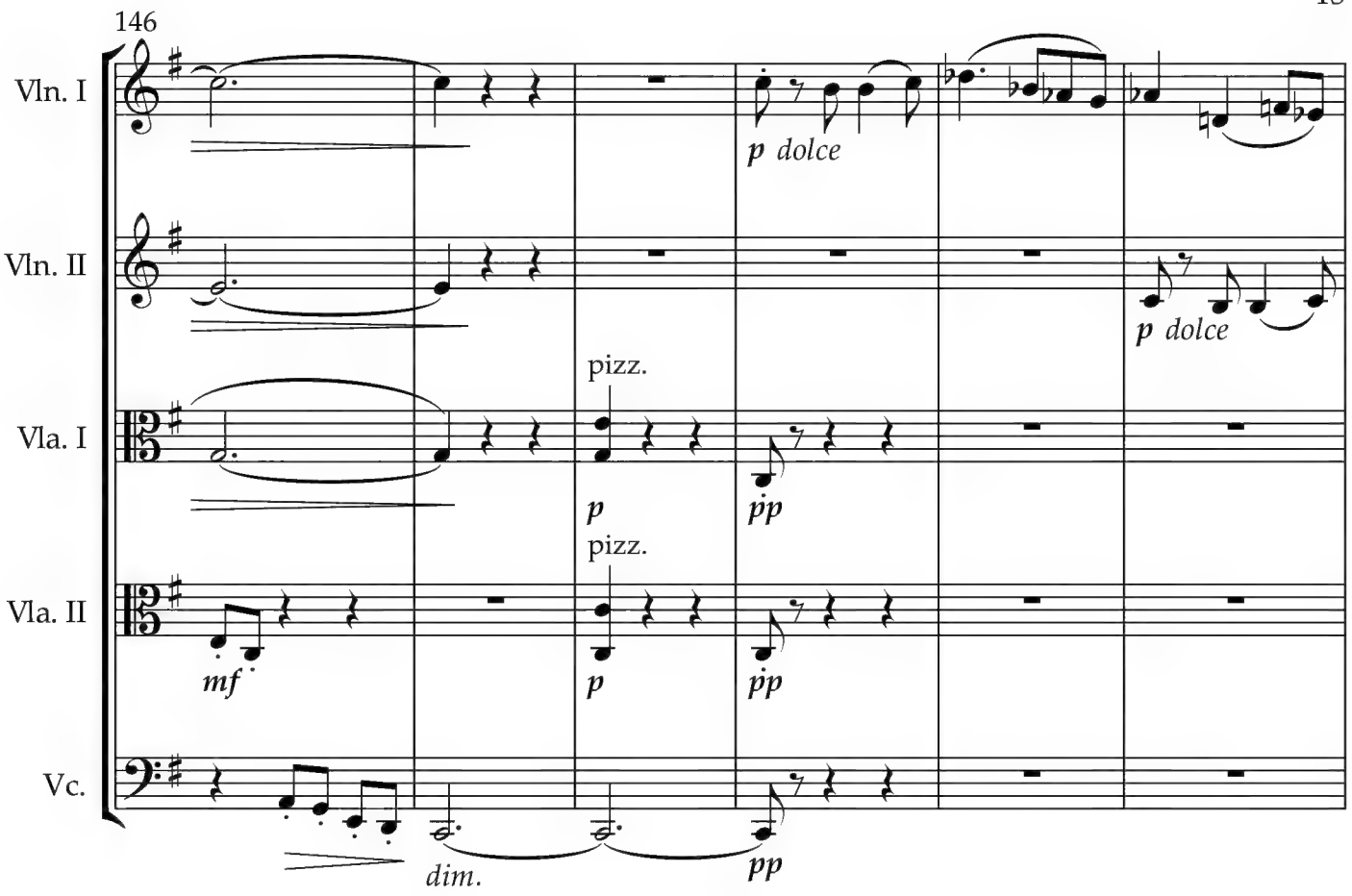

120
2.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
ff
pp

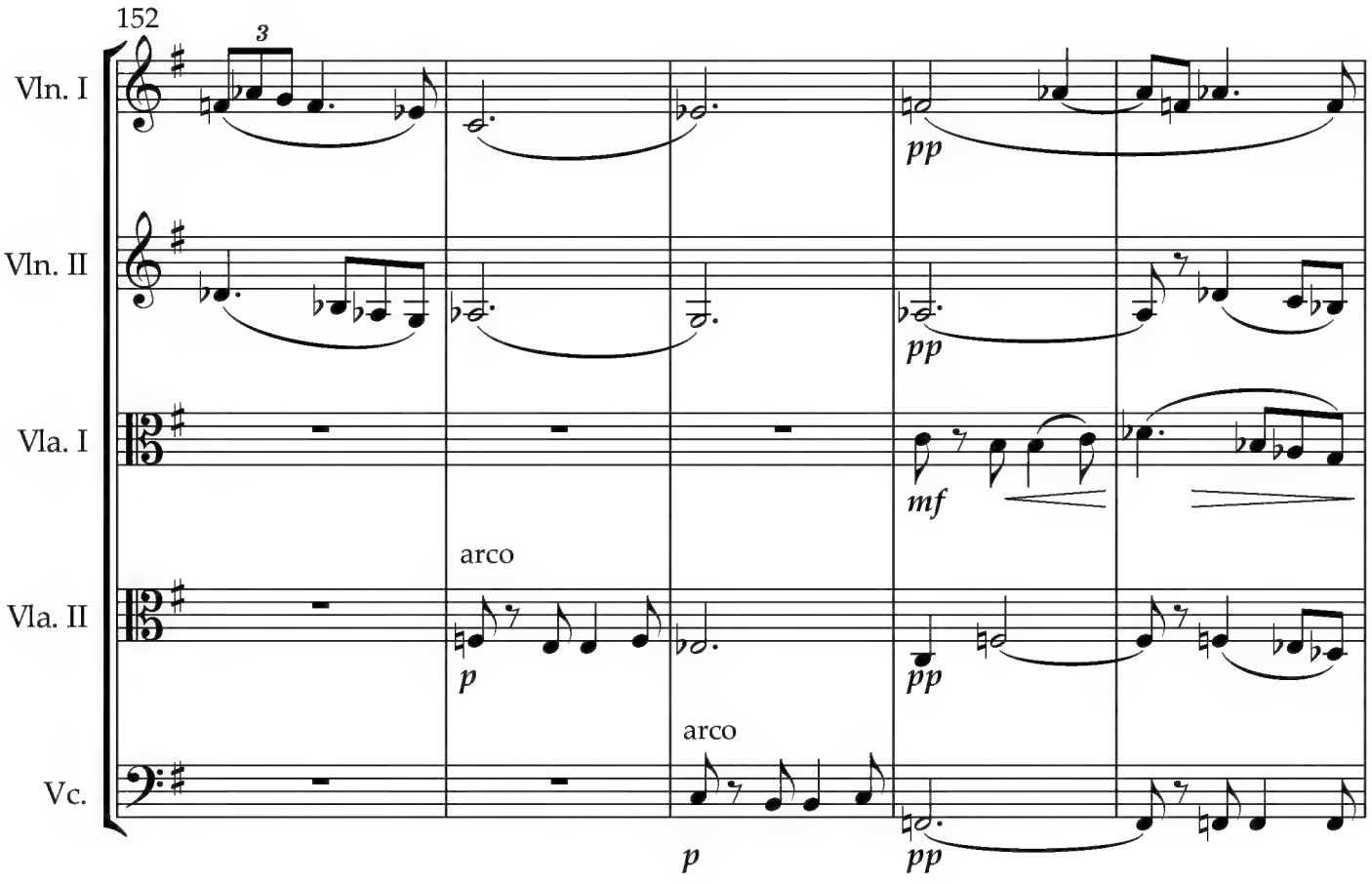

126
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
p dolce

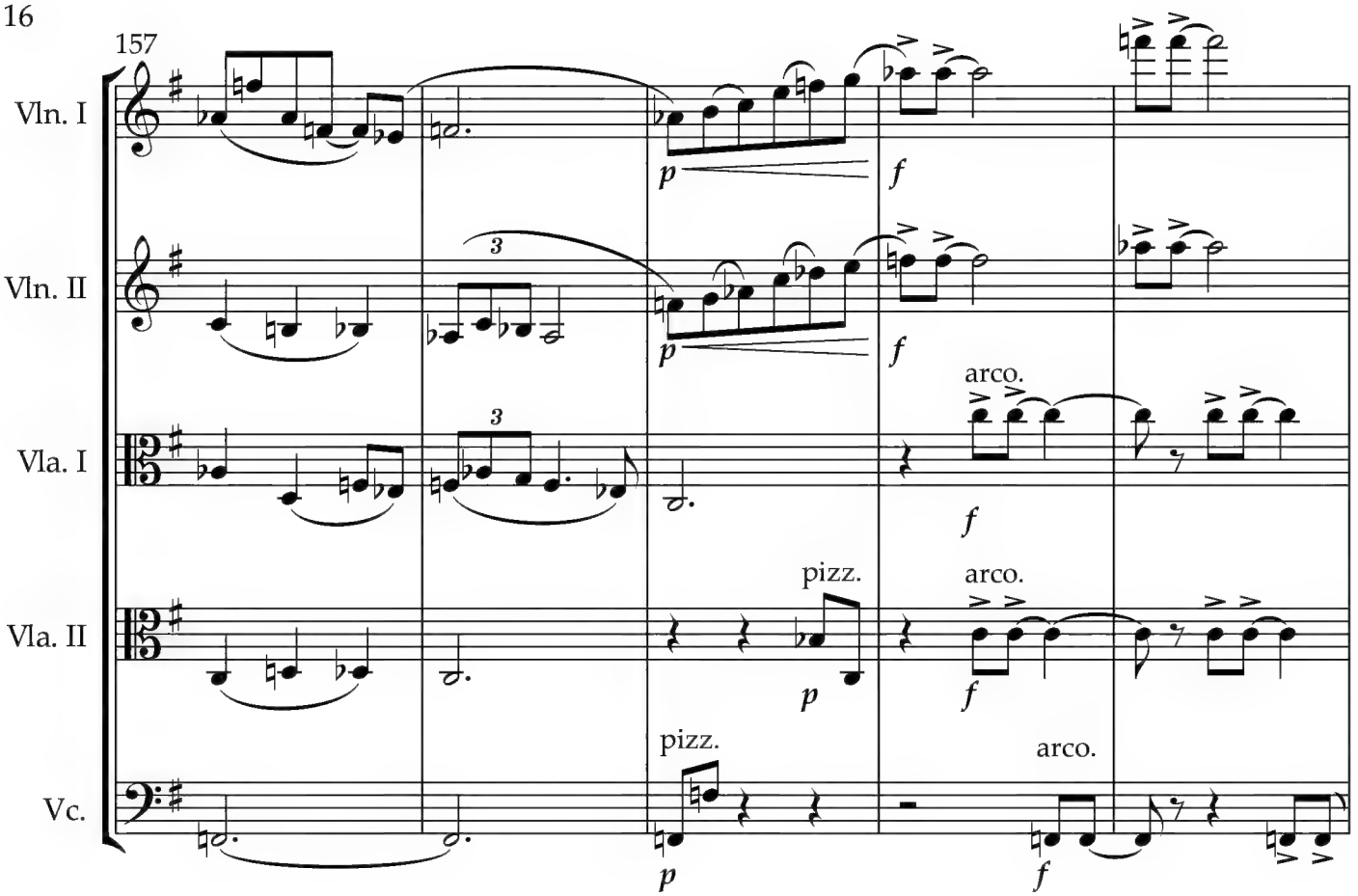

133
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
p
f marcato
mf
f marcato
p
f
p
f
pizz.
arco.
p
f

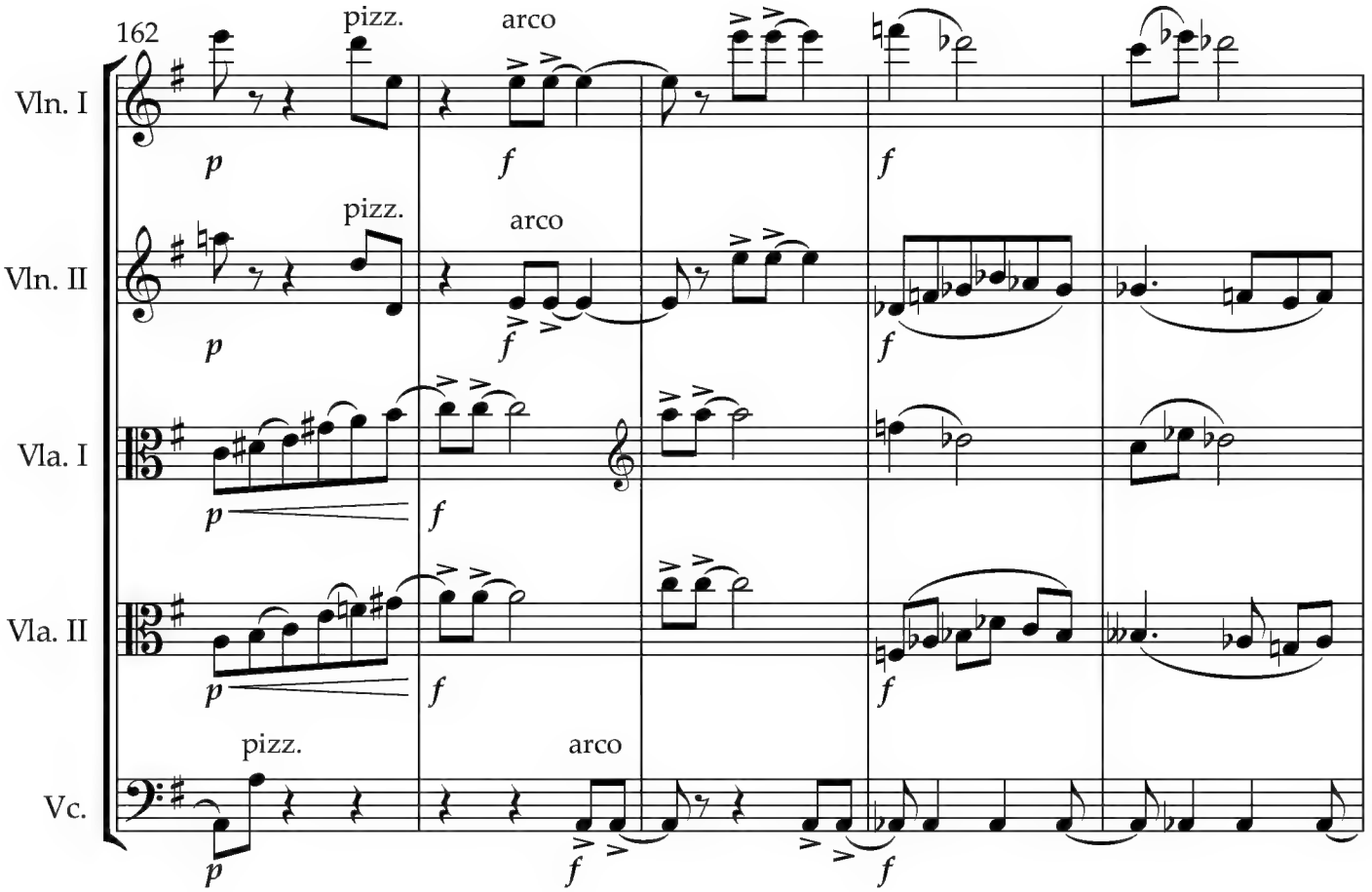

138
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pizz.
f
ff

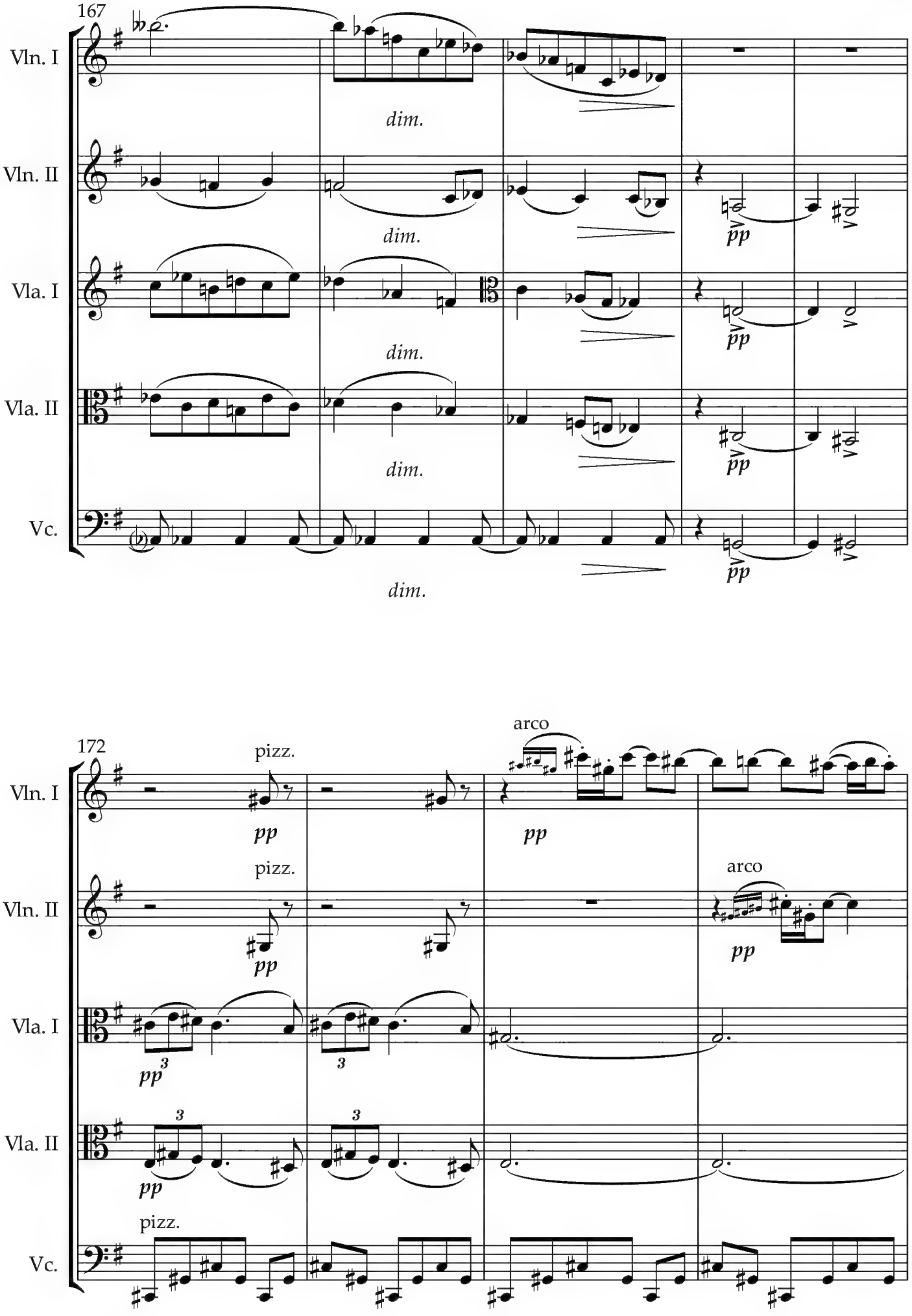

142
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
arco
ff
mf

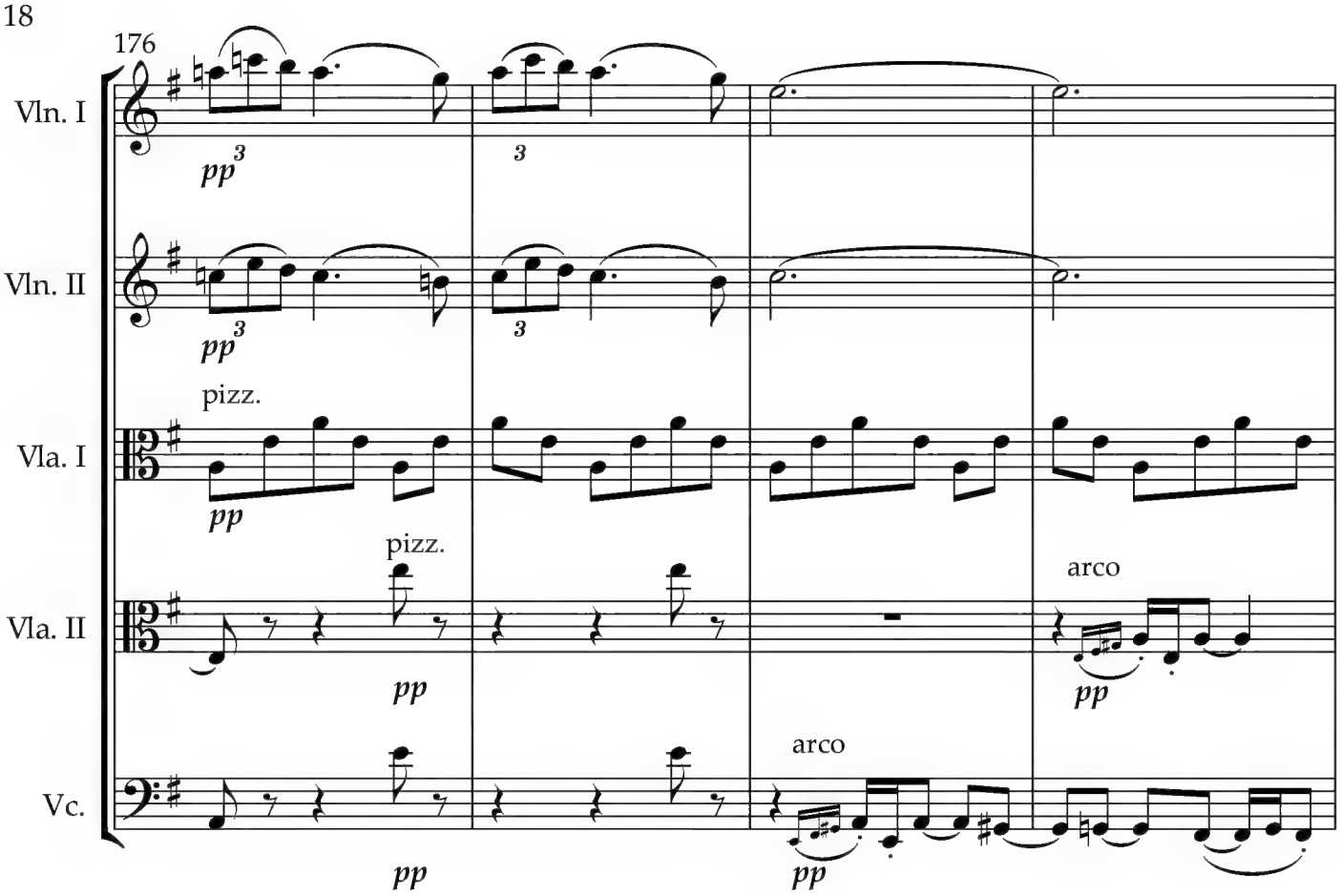

146
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
p dolce
p dolce
pizz.
p
pp
pizz.
mf
p
pp
dim.
pp

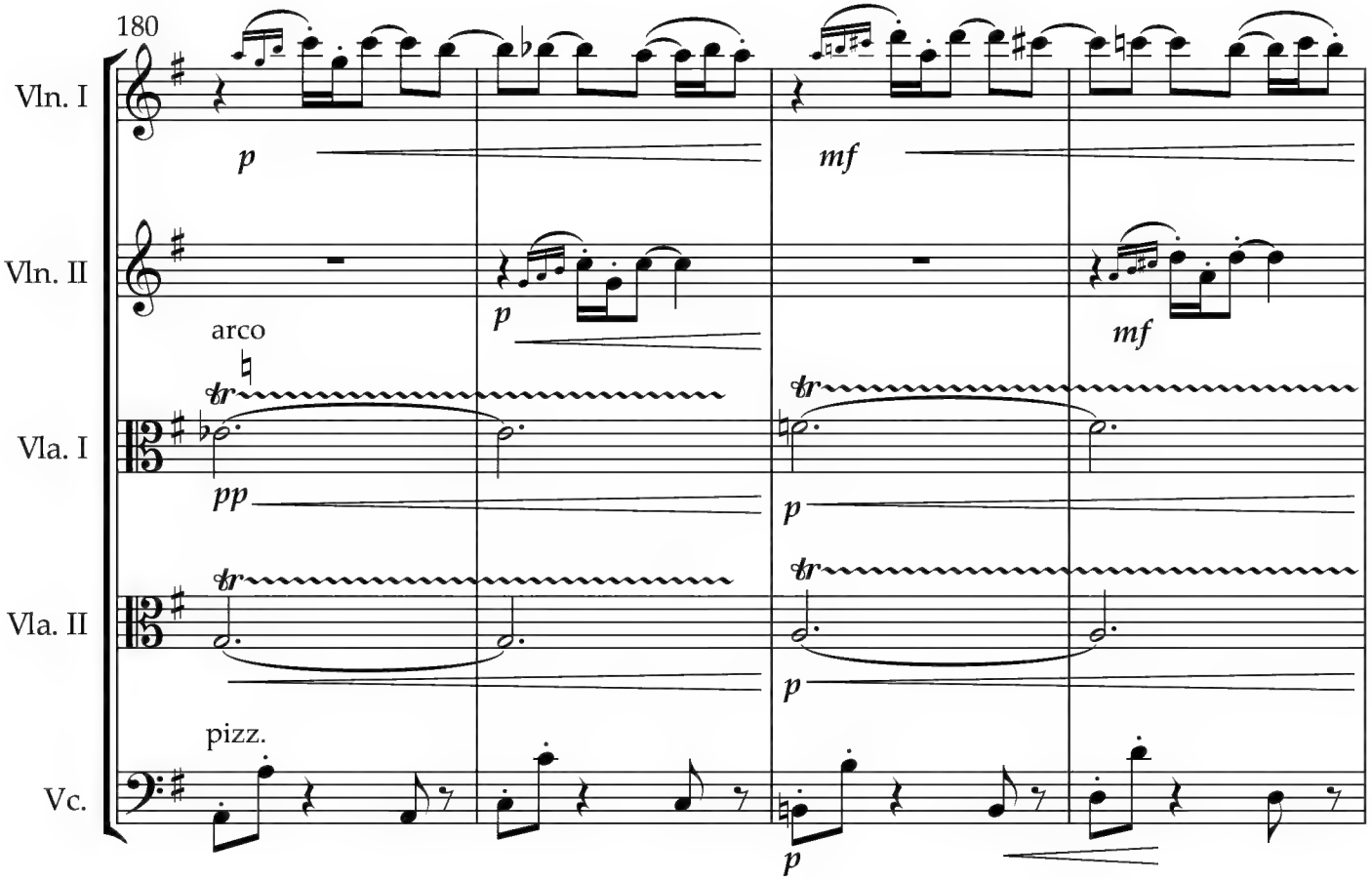

152
3
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
pp
mf
arco
p
pp
arco
p
pp

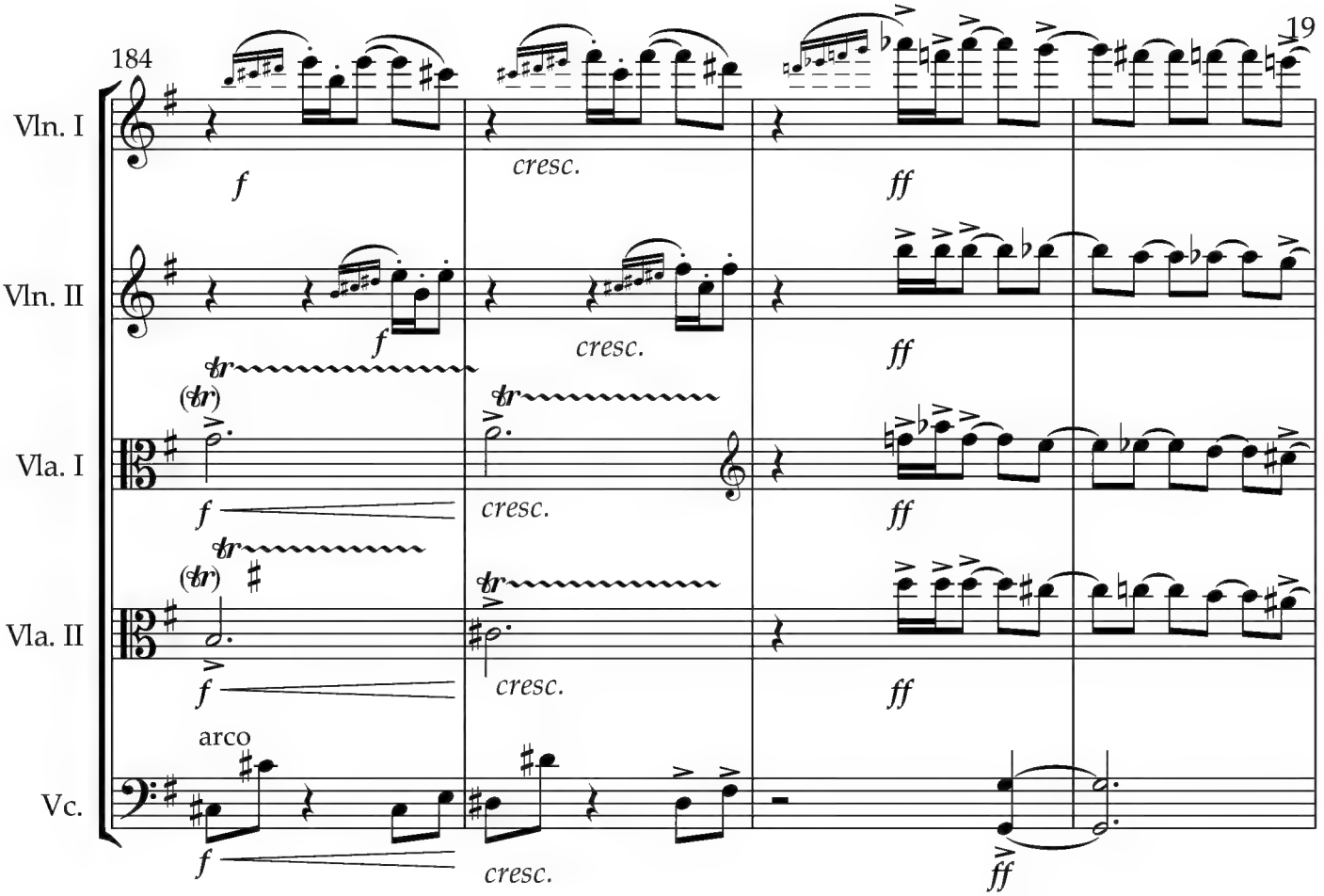

157
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
3
3
arco.
pizz.
arco.
pizz.
arco.
p
f

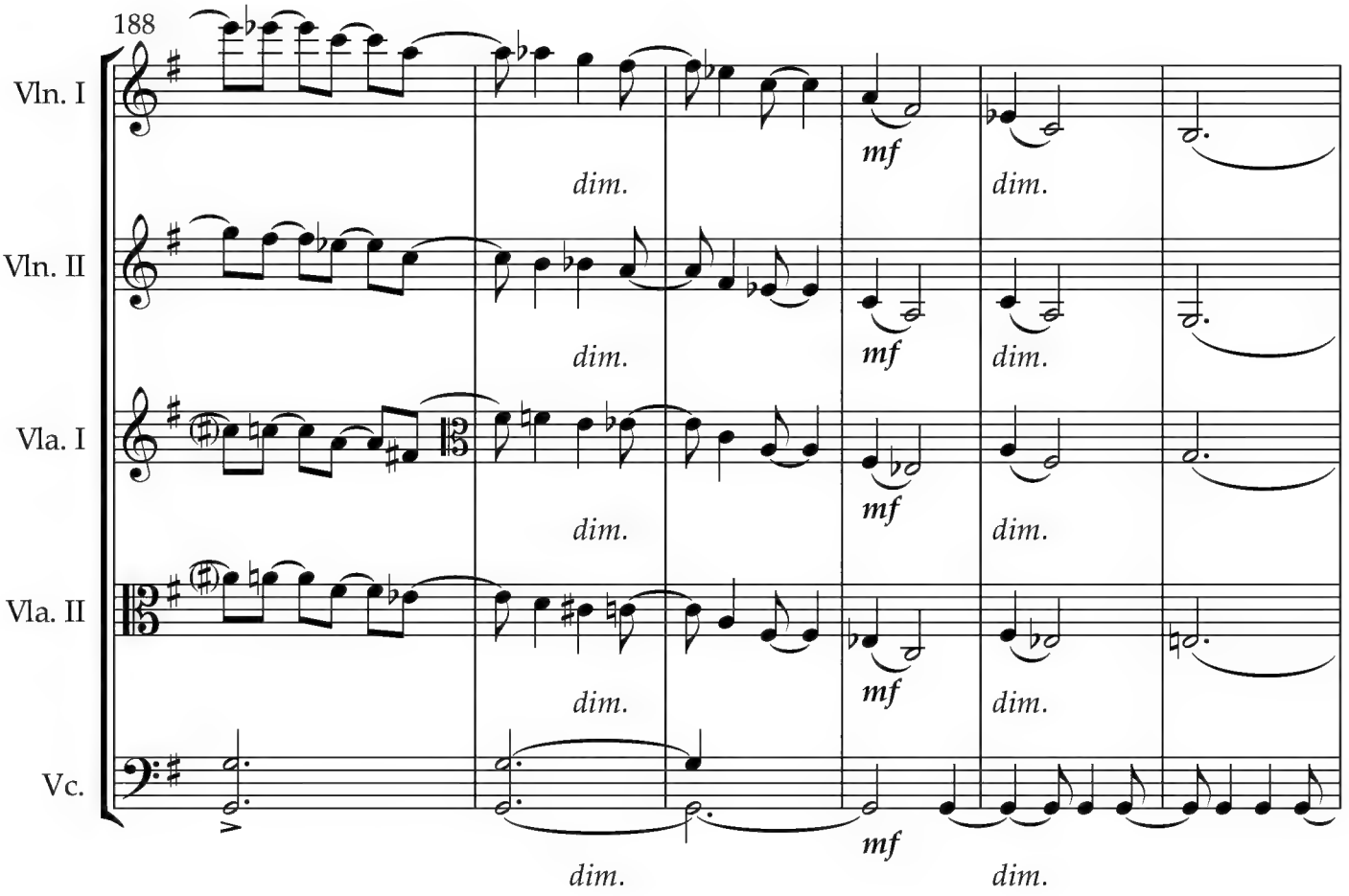

162
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pizz.
arco
pizz.
arco
pizz.
arco
p
f

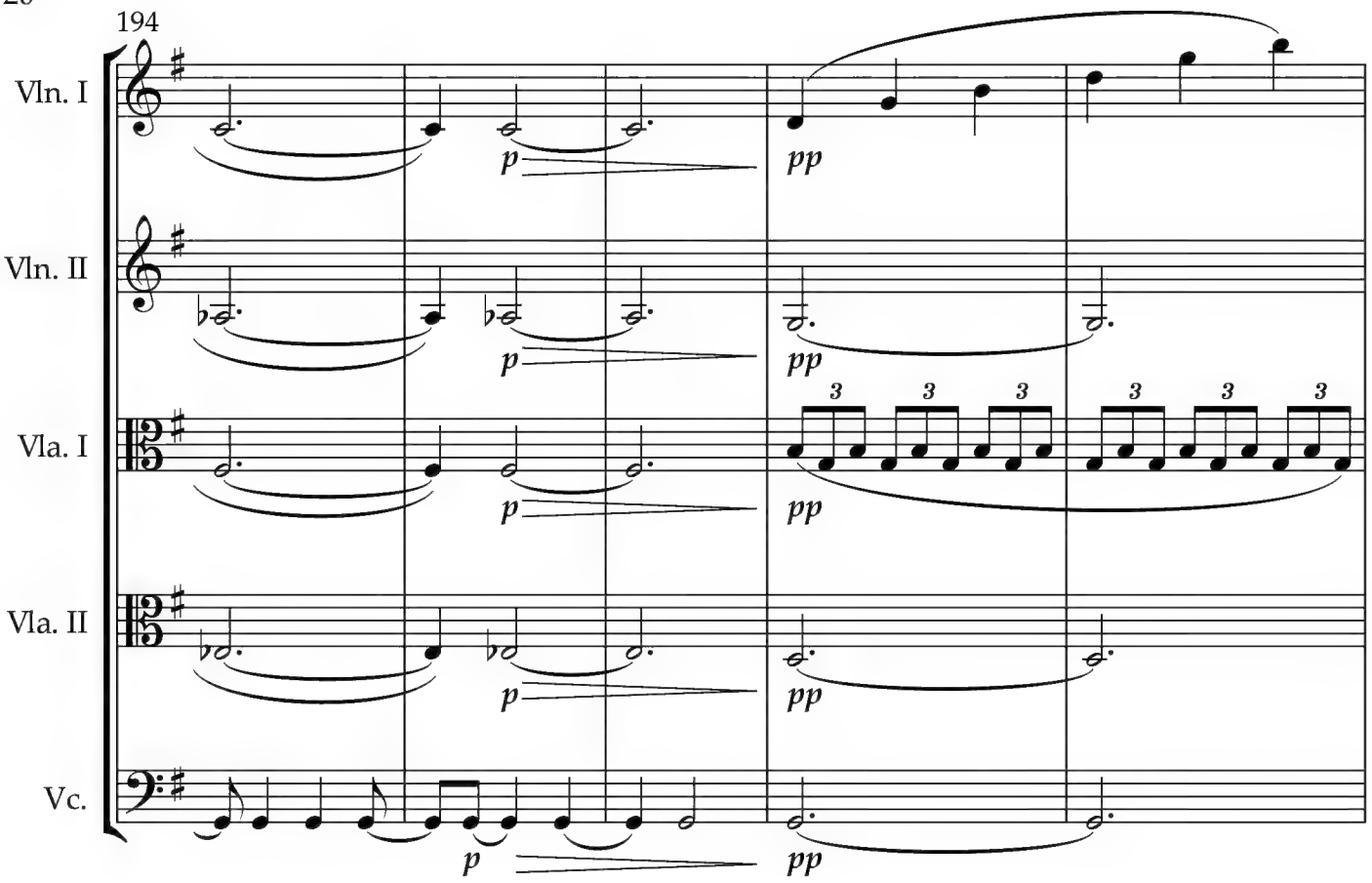

167
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
dim.
pp
172
pizz.
arco
pp
3

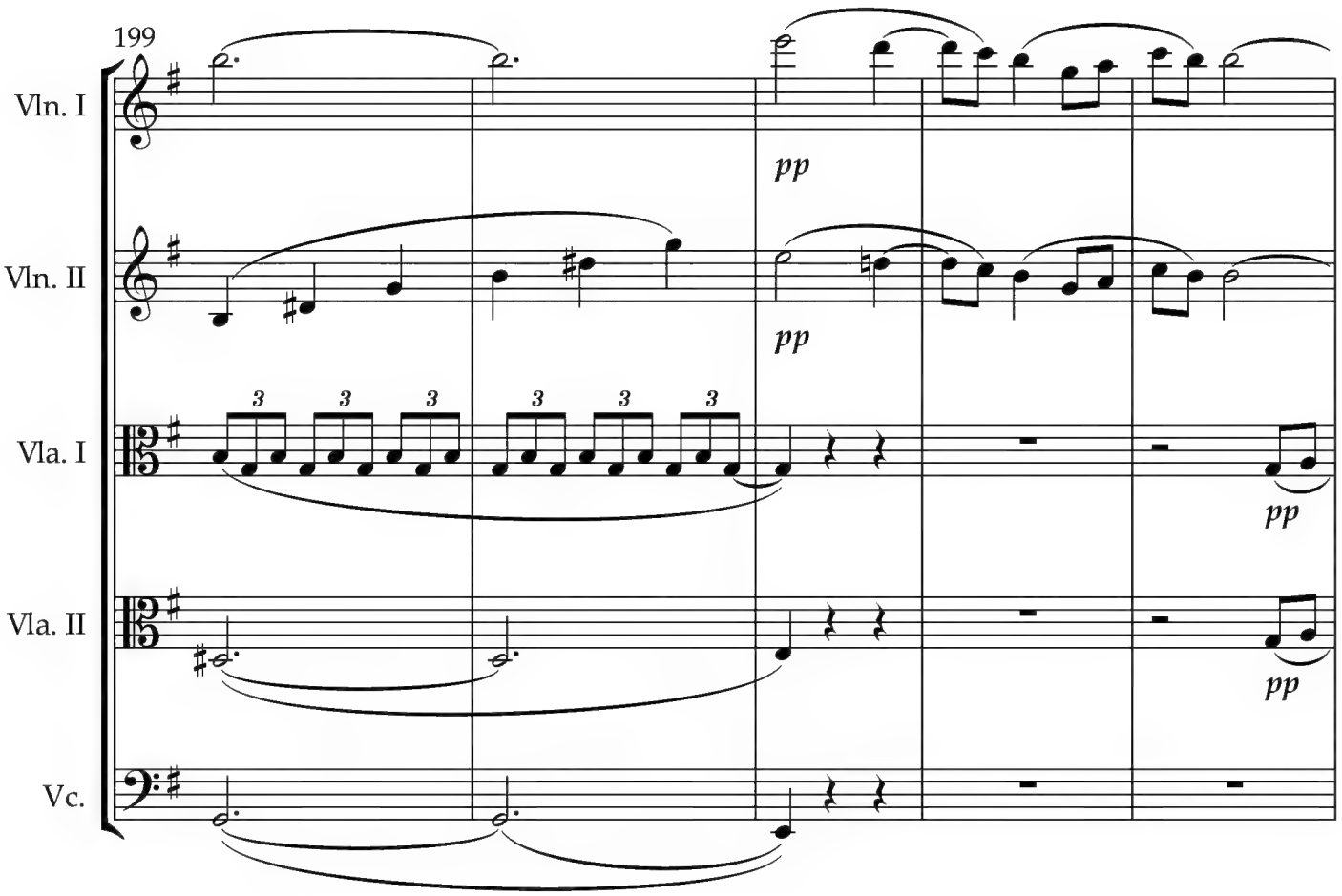

176
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pizz.
arco
pp

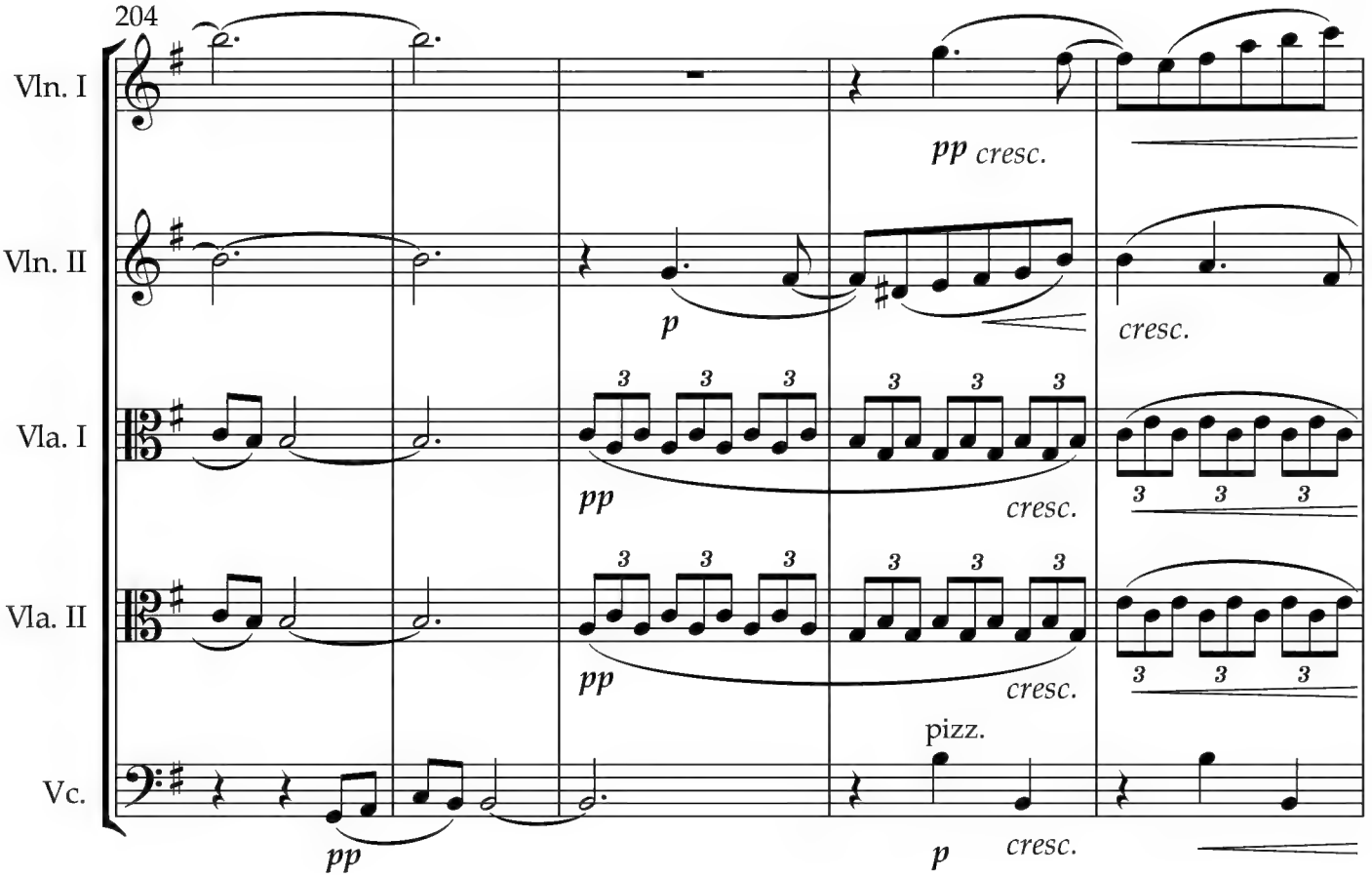

180
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
arco
pizz.
p
mf
pp
tr

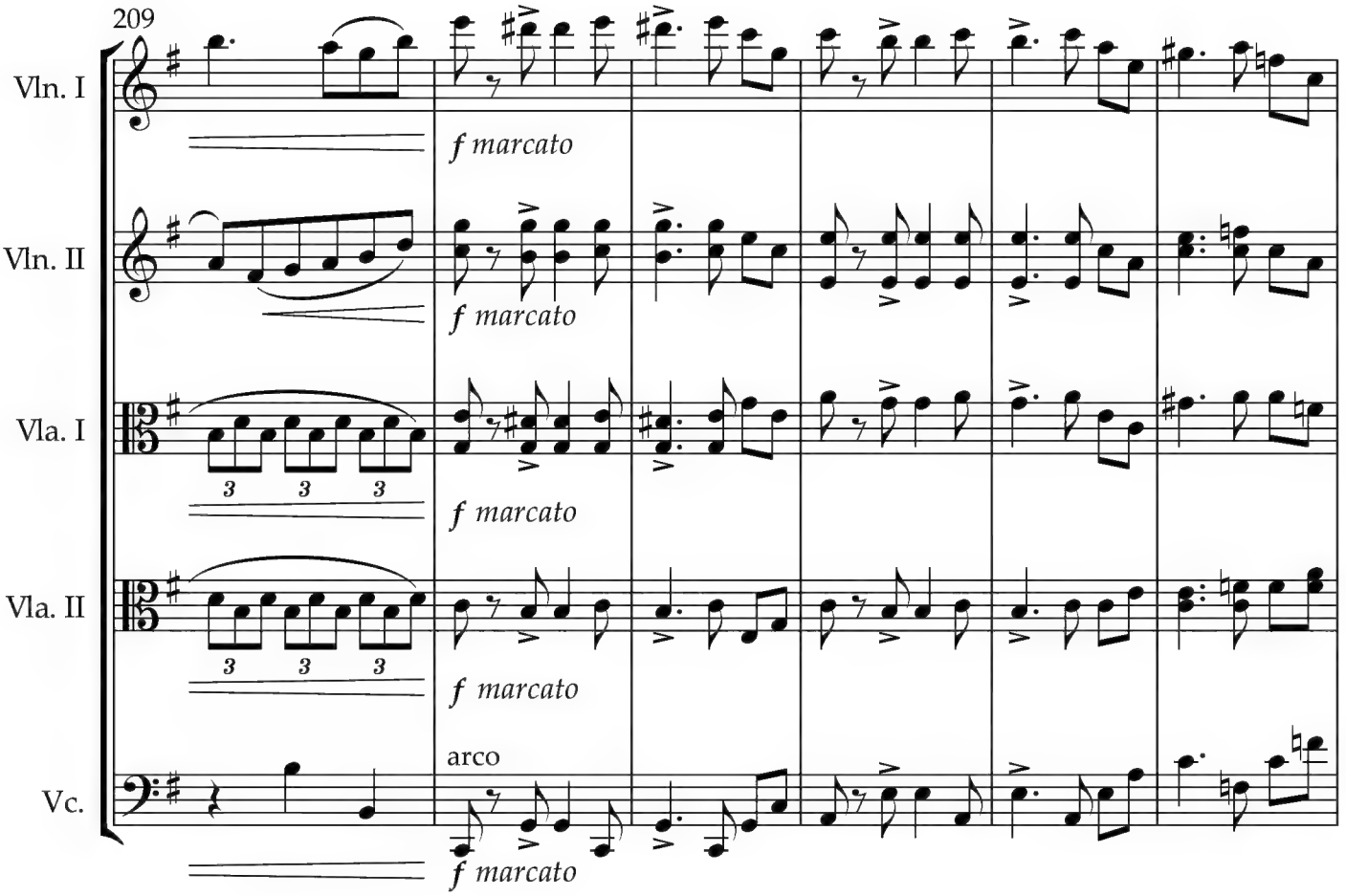

184
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
arco
f
cresc.
ff

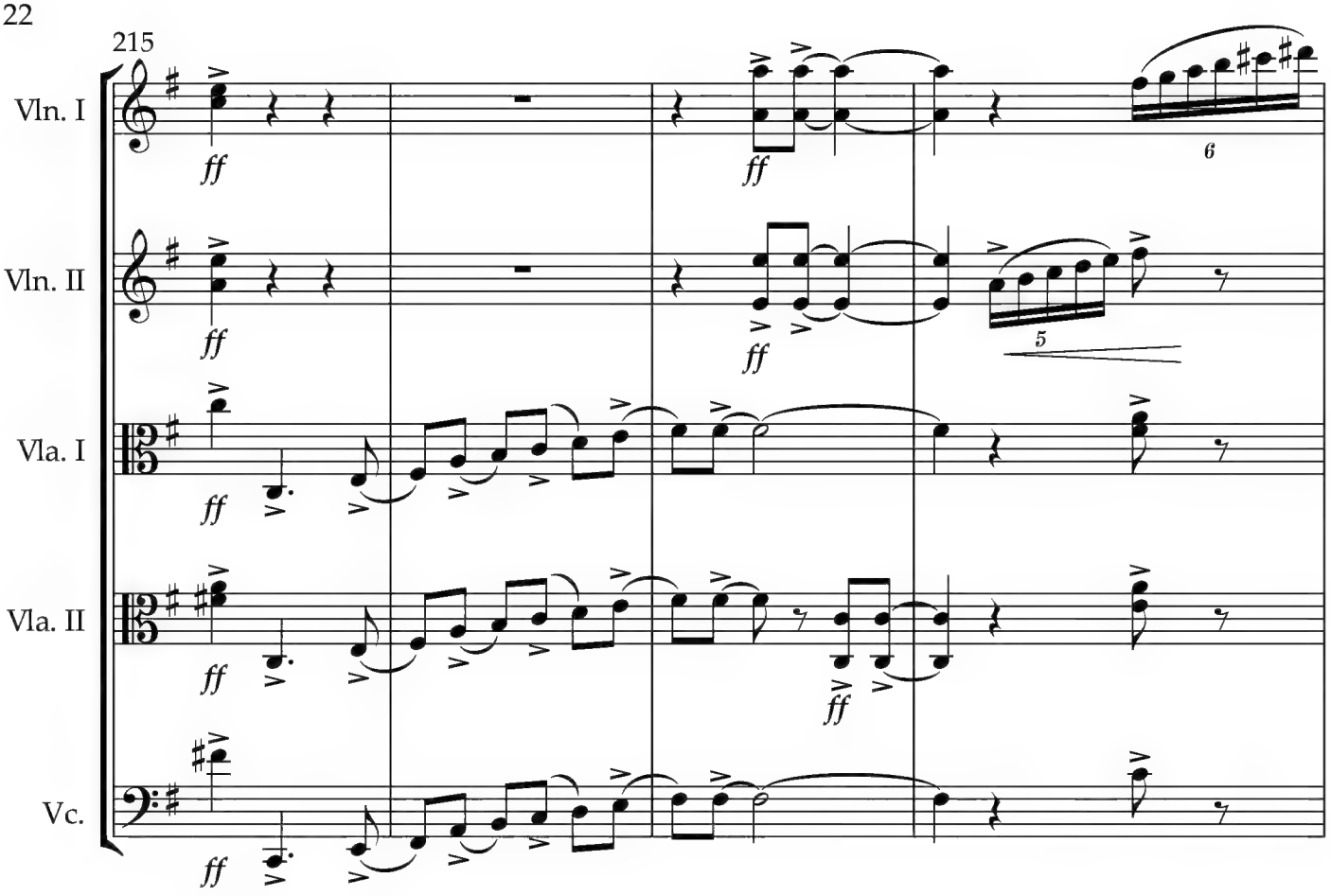

188
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
dim.
mf

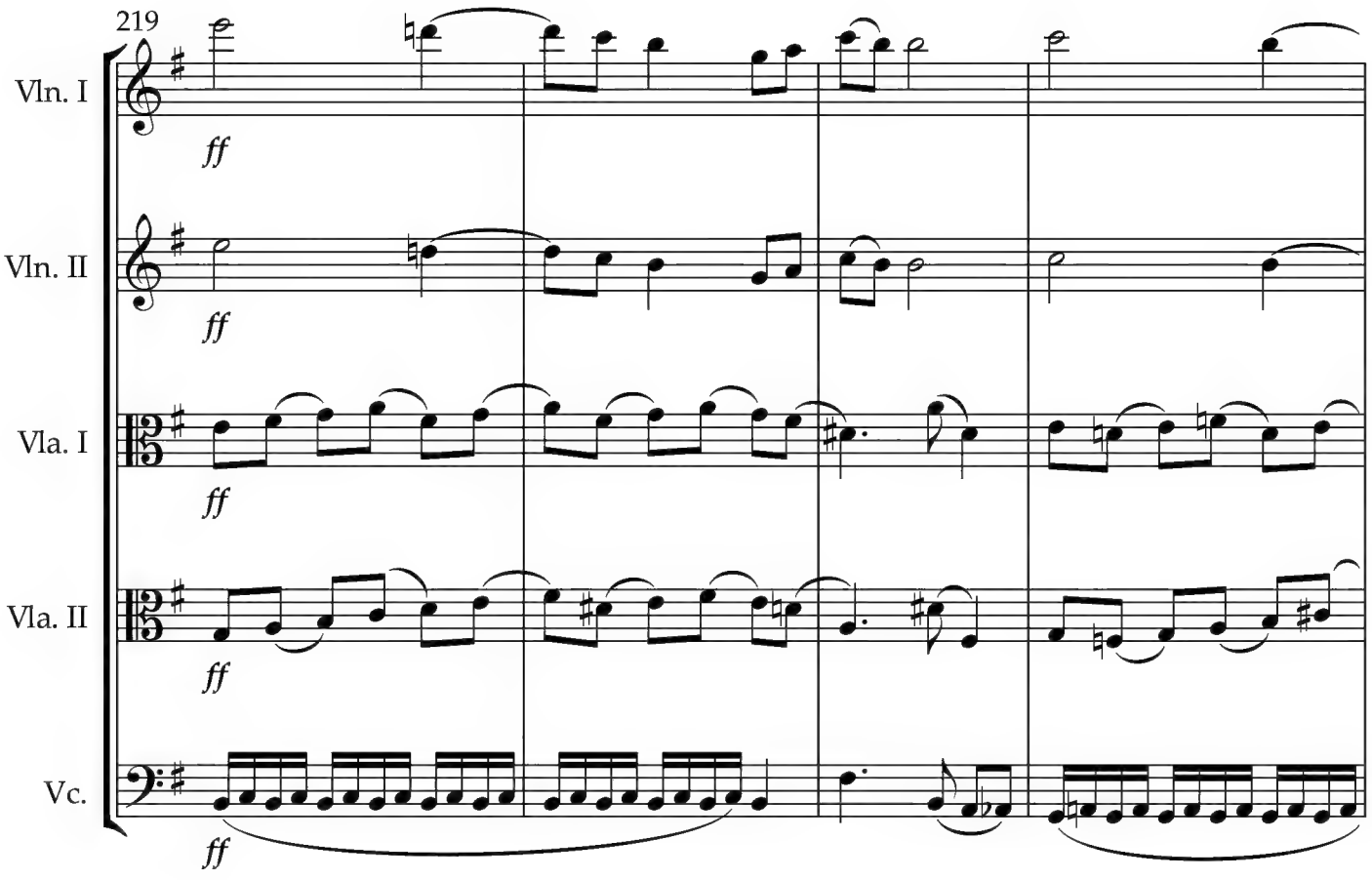

194
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
p
pp
3

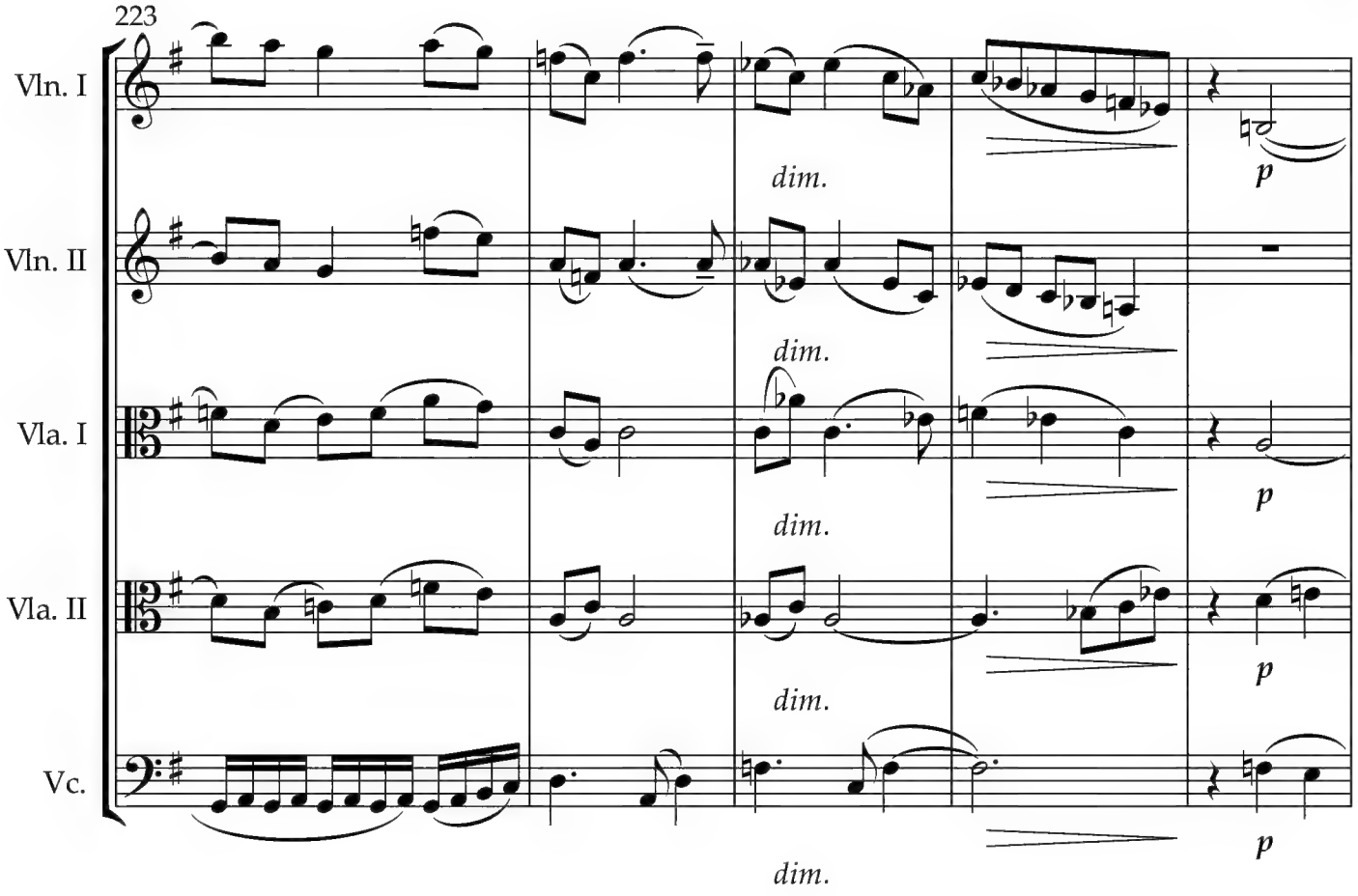

199
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
3

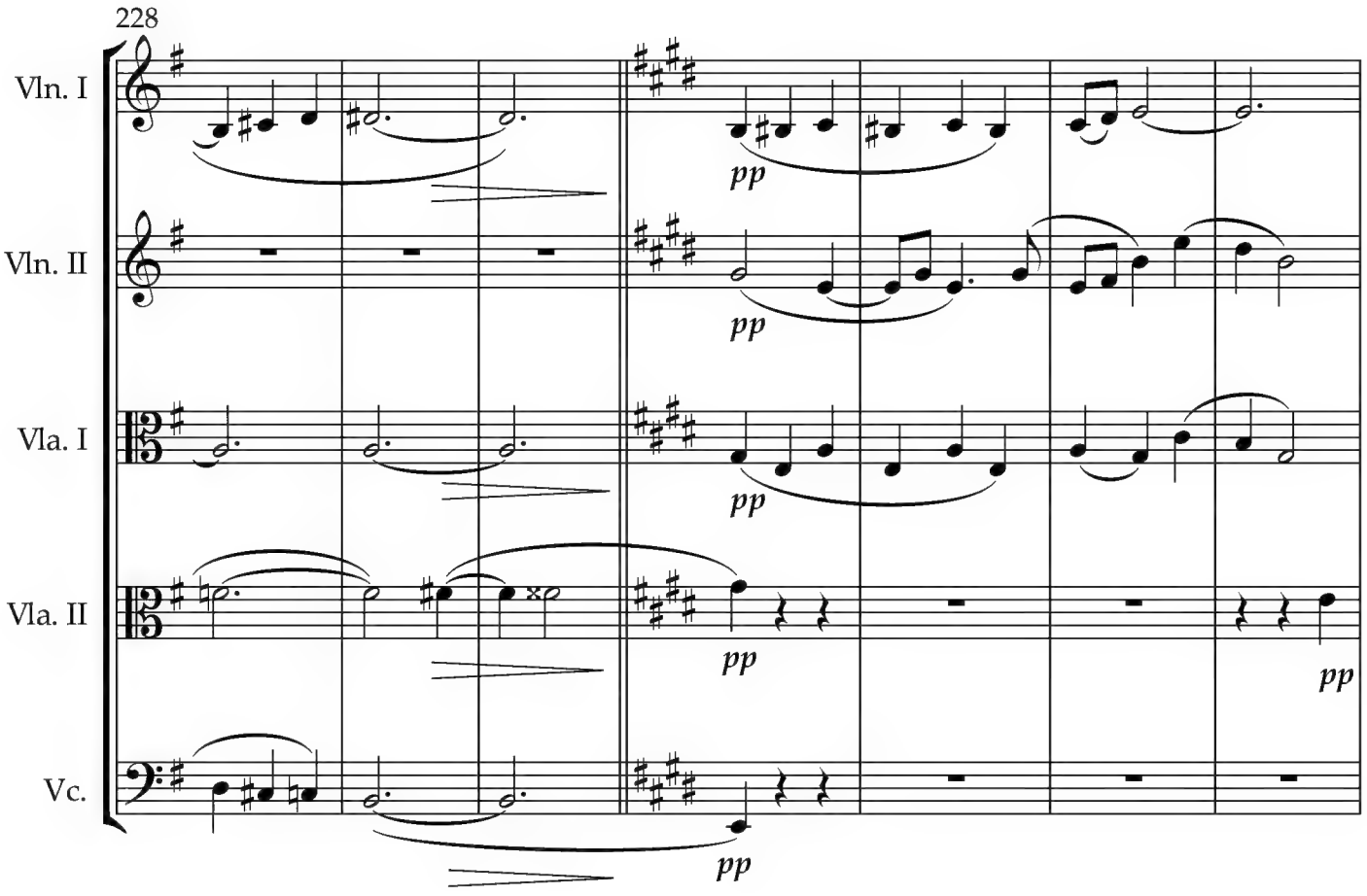

204
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp cresc.
p
cresc.
pp
cresc.
pp
cresc.
pizz.
pp
p
cresc.

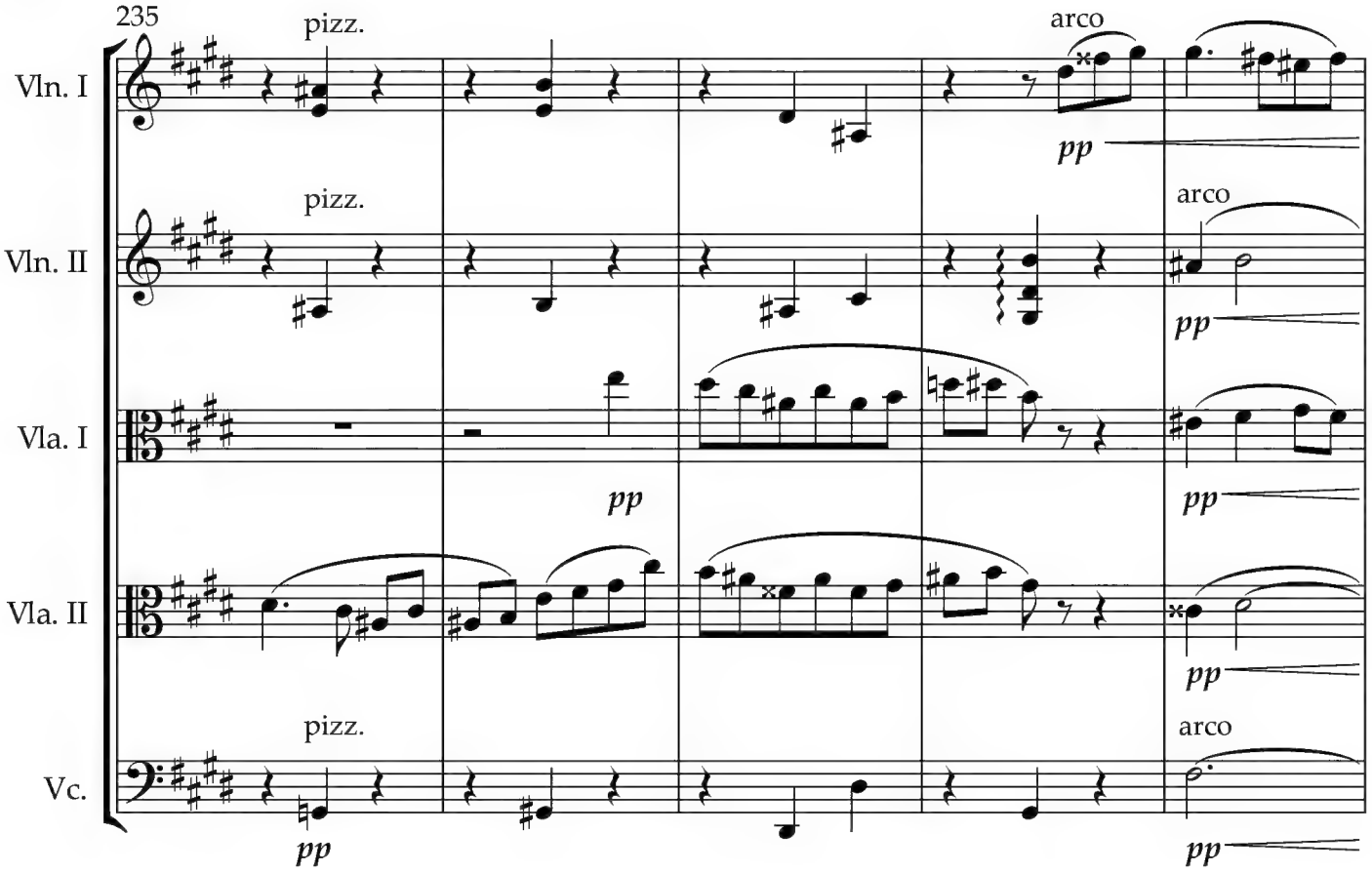

209
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
f marcato
f marcato
f marcato
f marcato
arco
f marcato

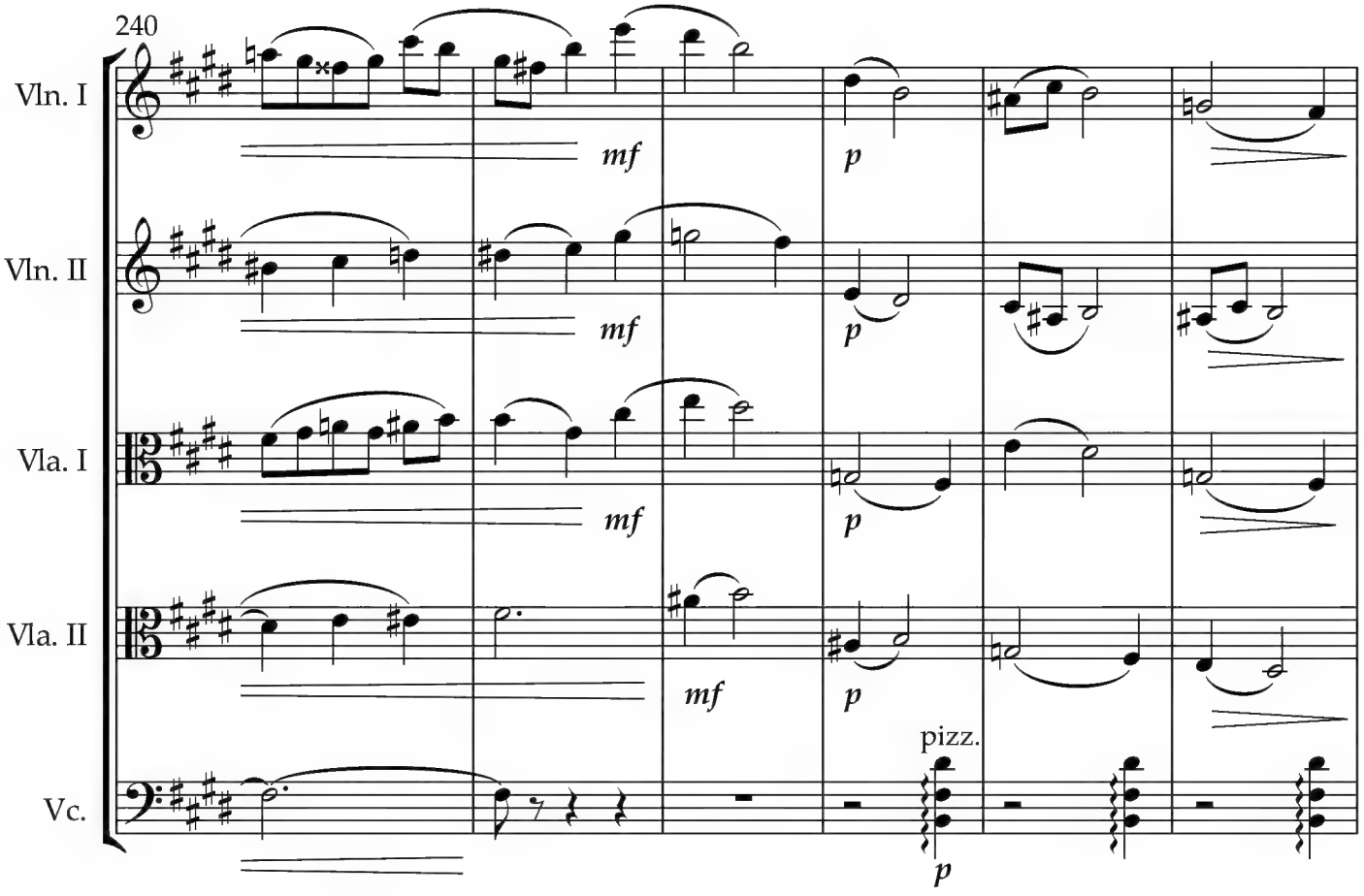

215
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
ff
6
5

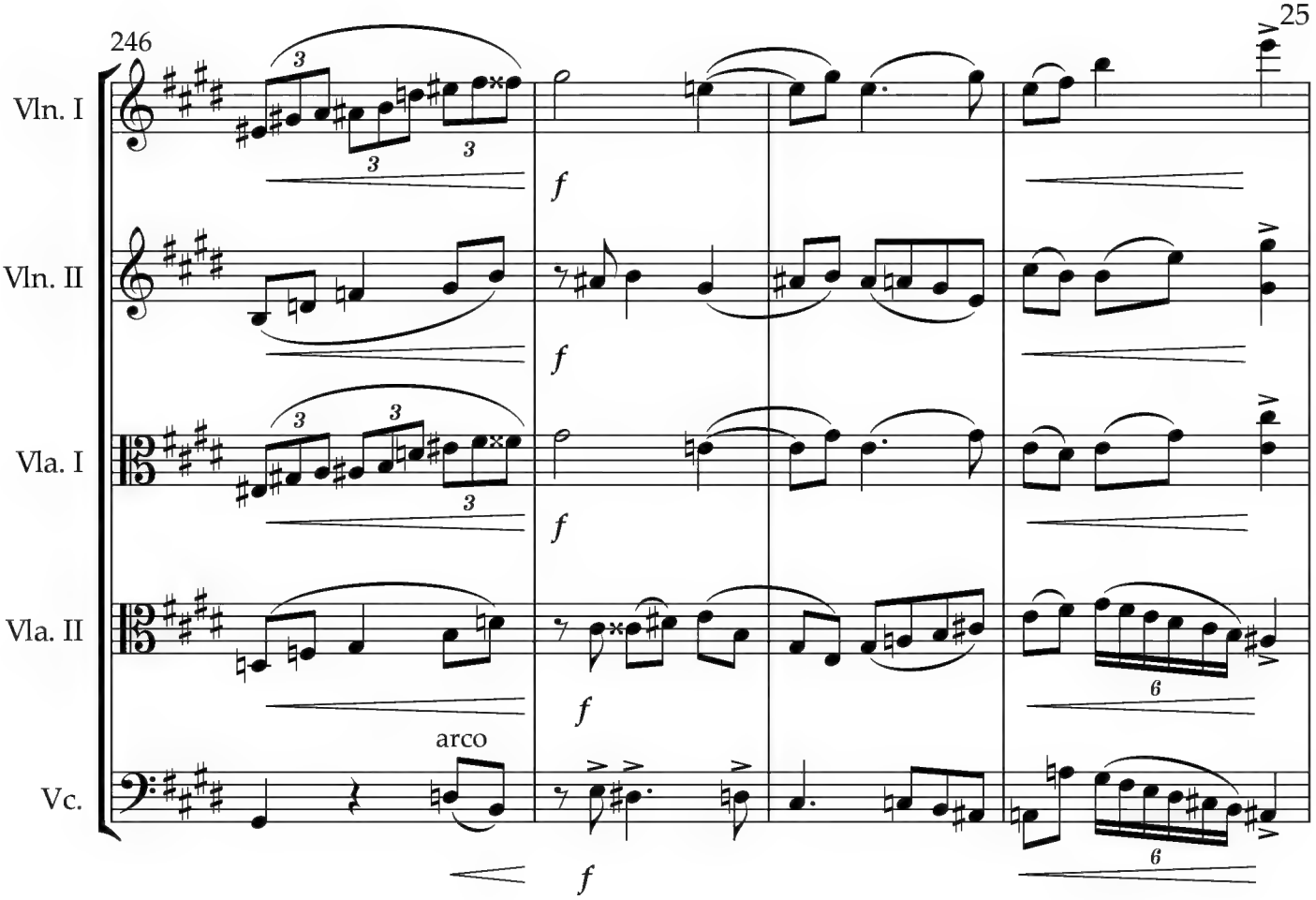

219
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
ff

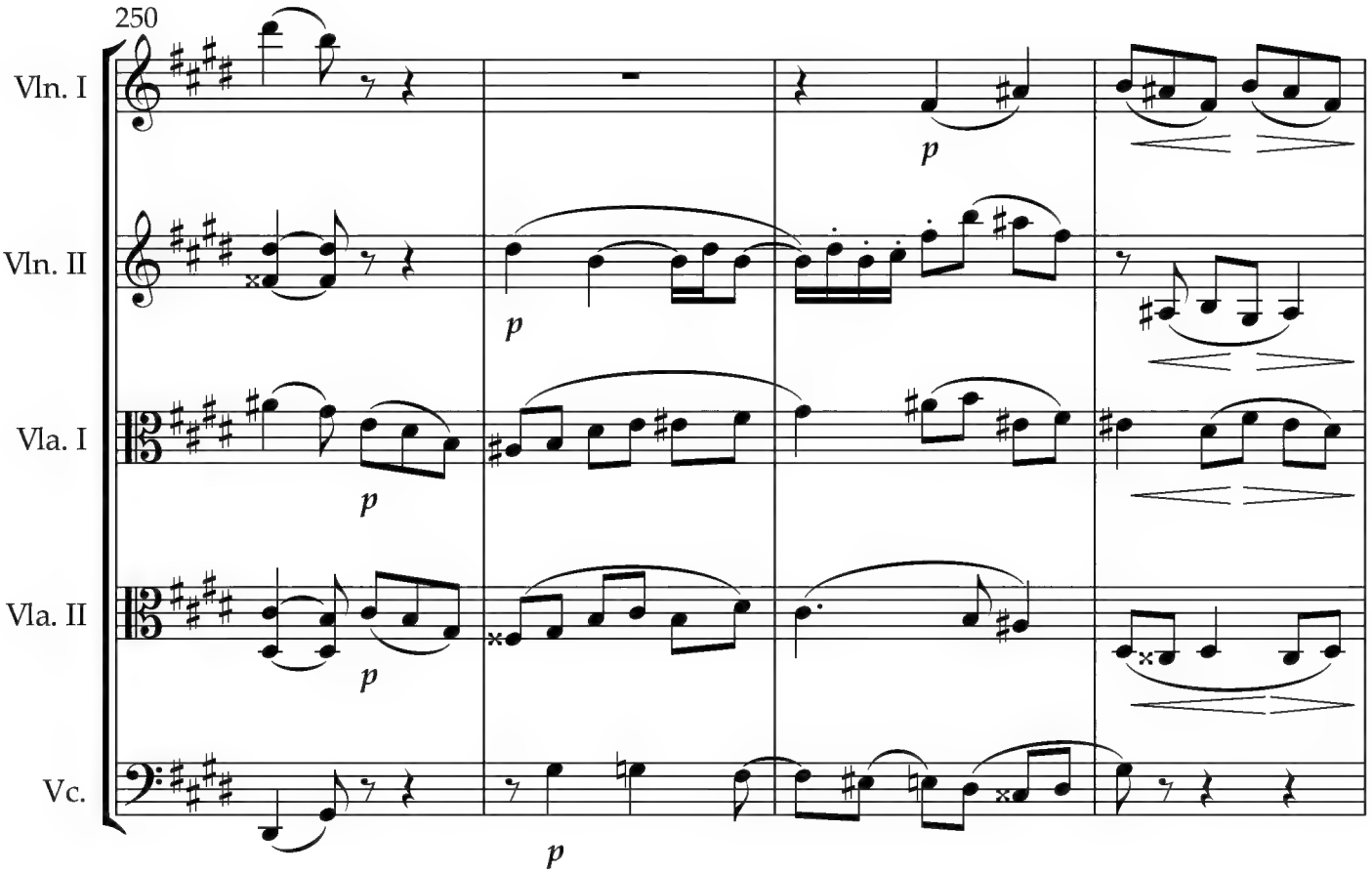

223
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
dim.
dim.
dim.
dim.
dim.
p
p
p
p
p

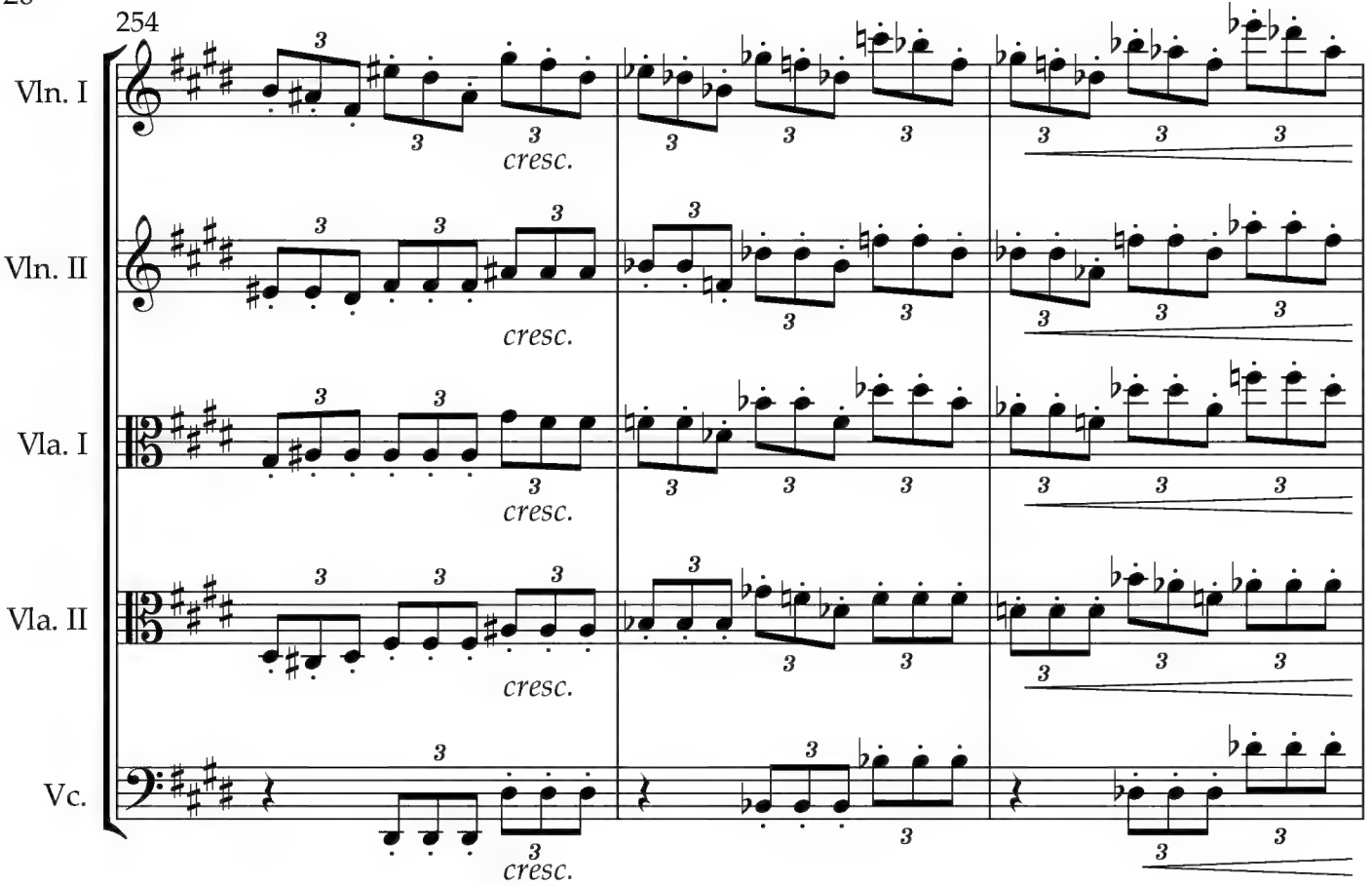

228
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
pp
pp
pp
pp
pp

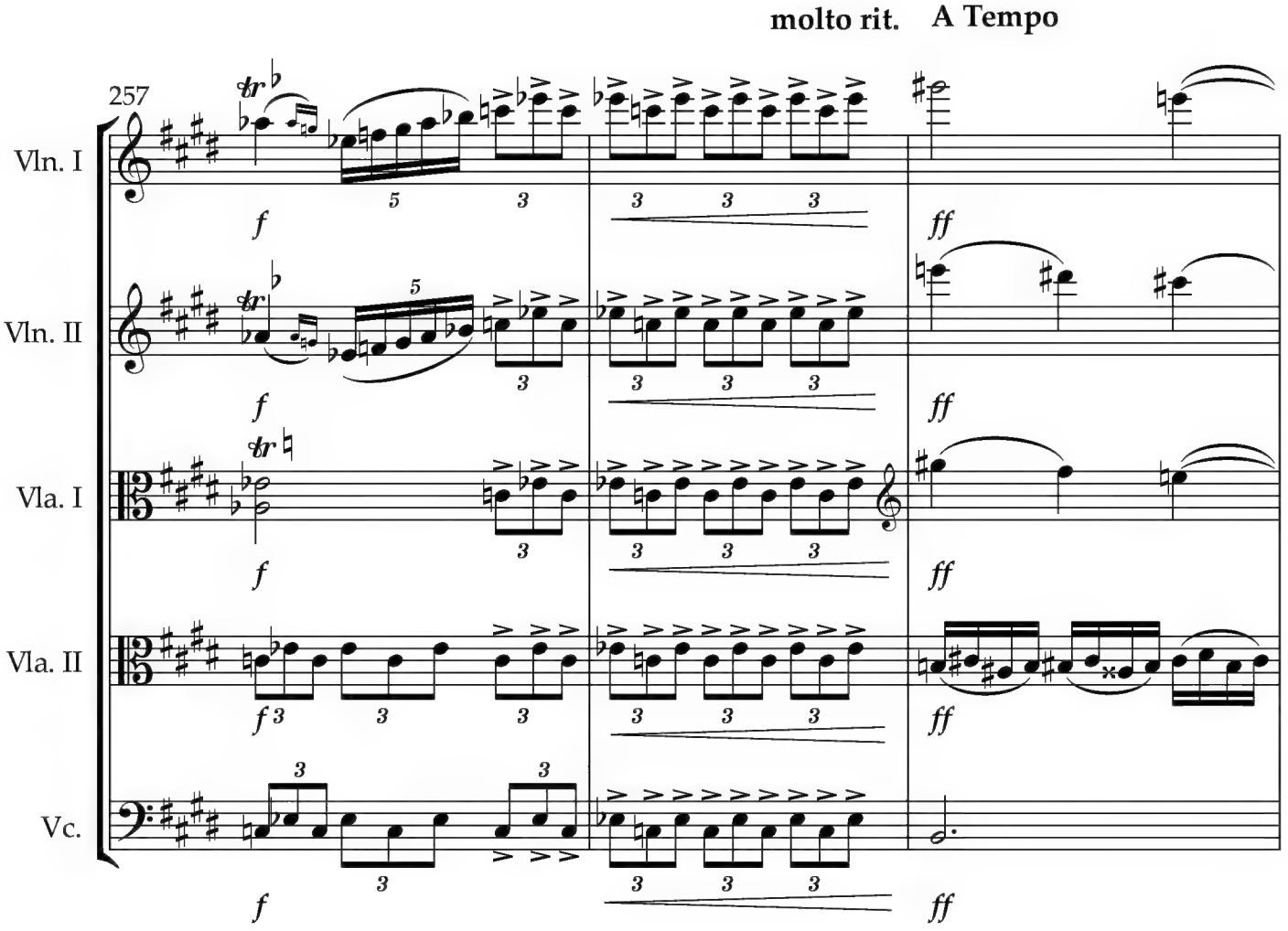

235
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pizz.
arco
pp

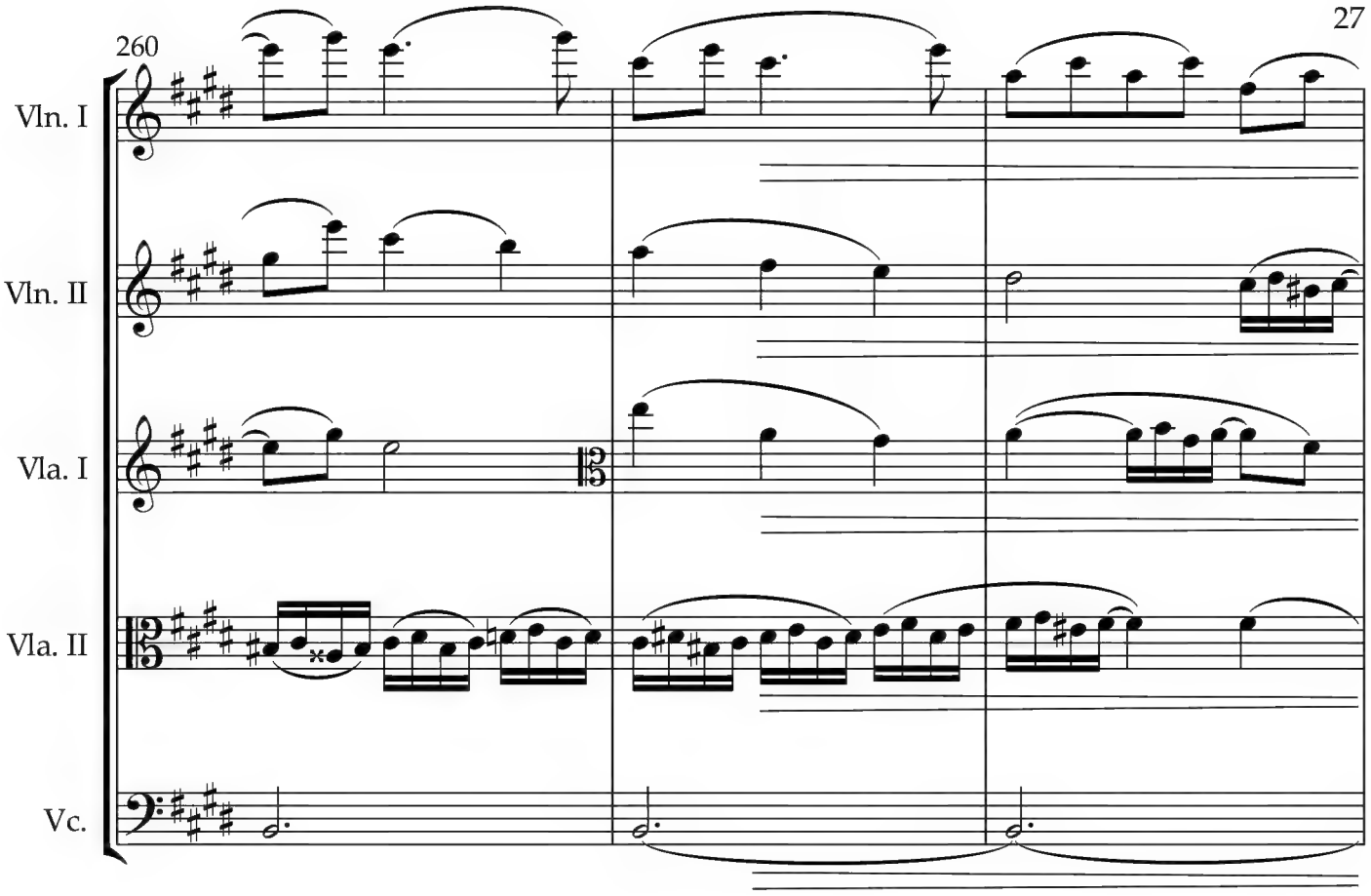

240
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
mf
p
pizz.

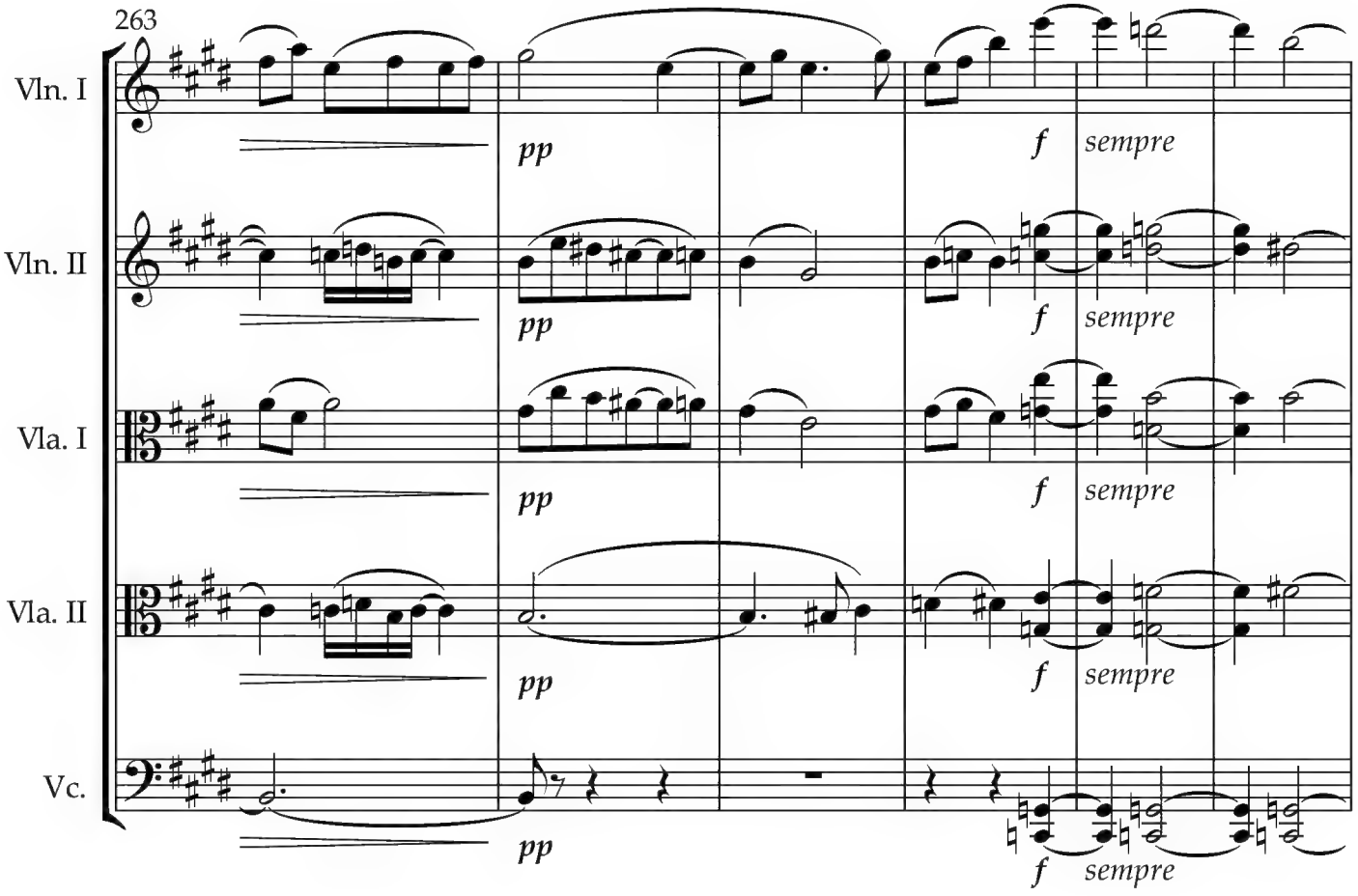

246
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
arco
f

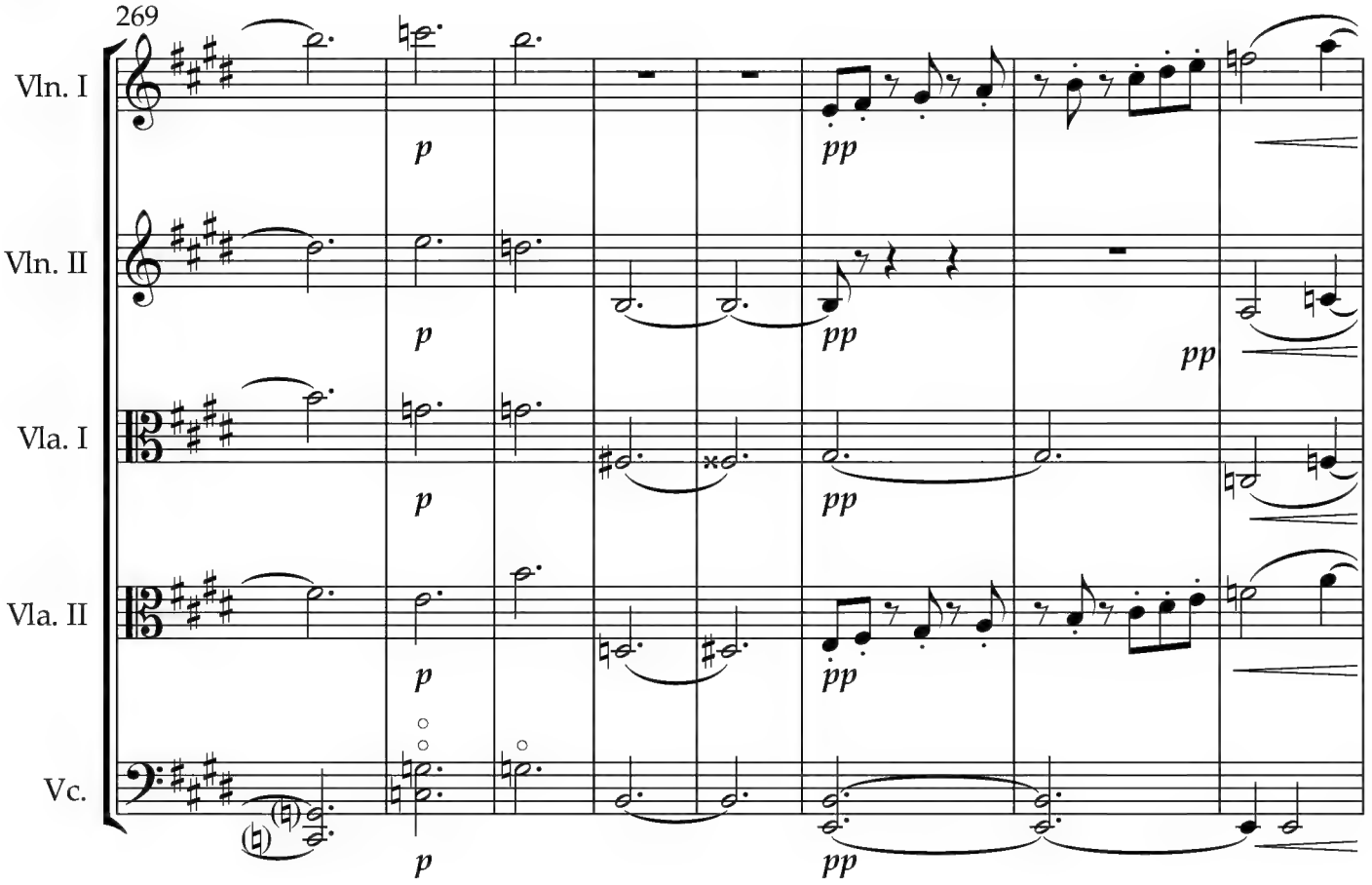

250
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
p

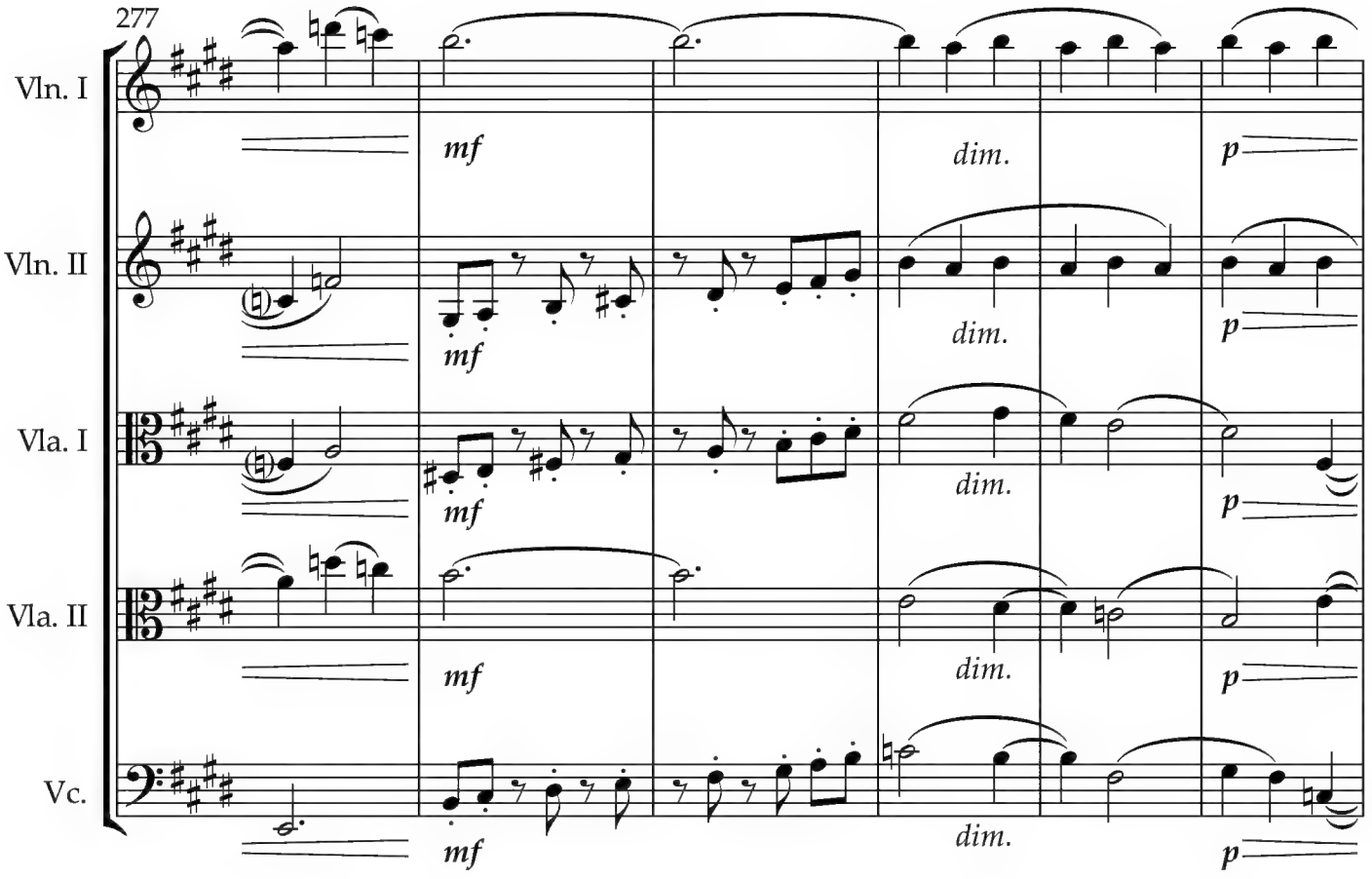

254
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
cresc.

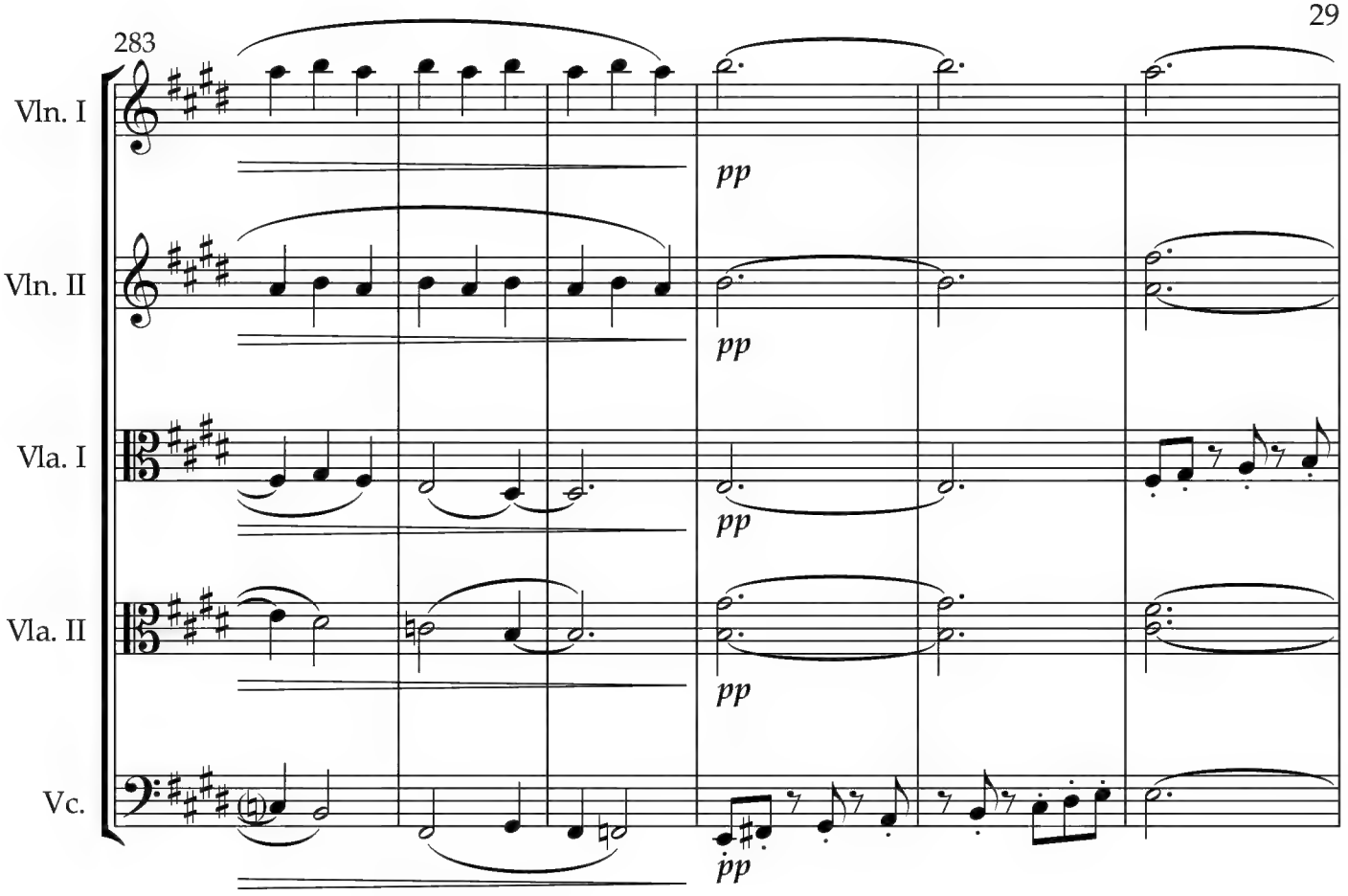

molto rit.
A Tempo
257
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
f
ff

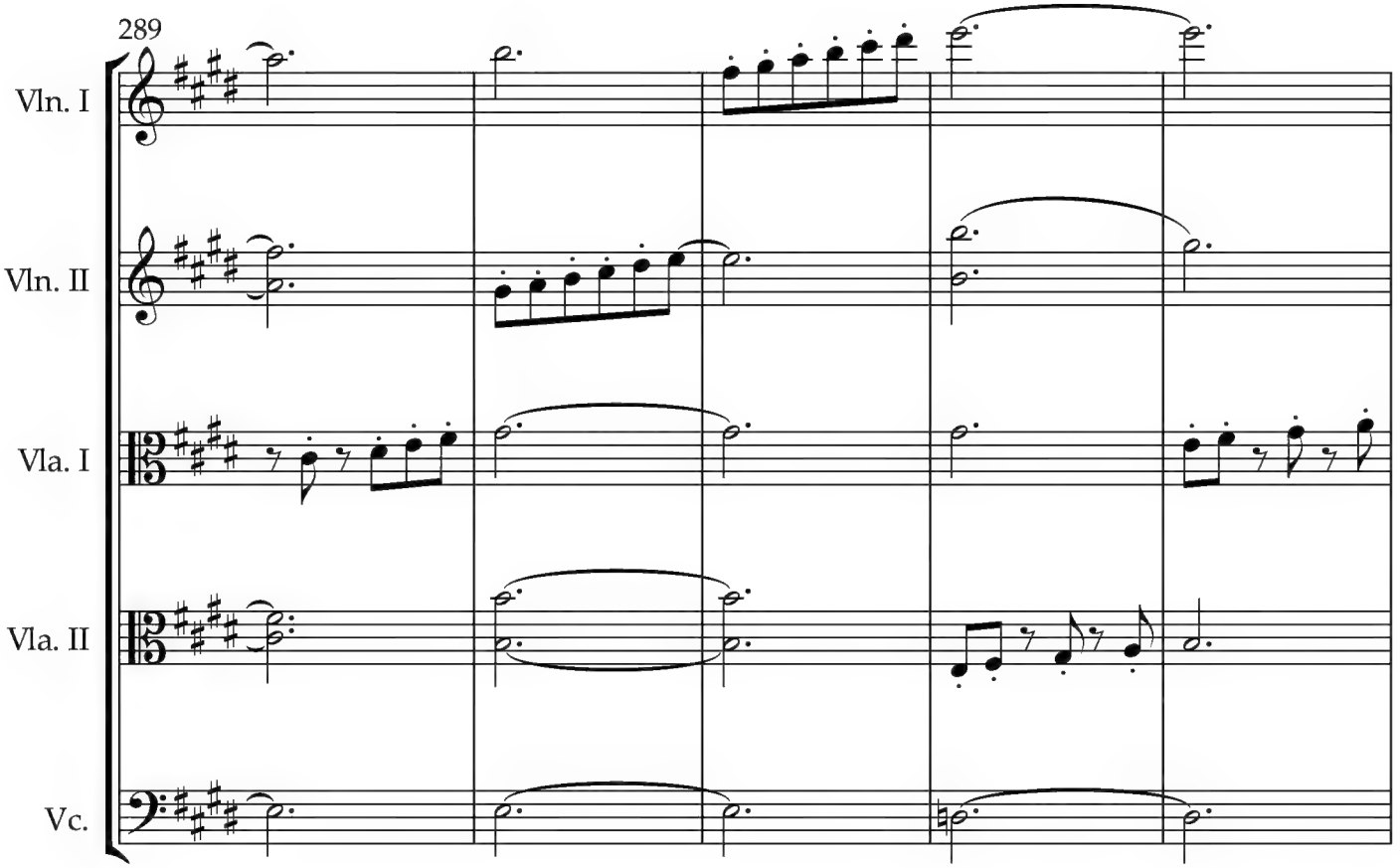

260
Vln. I
Vln. II
Vla. I
Vla. II
Vc.

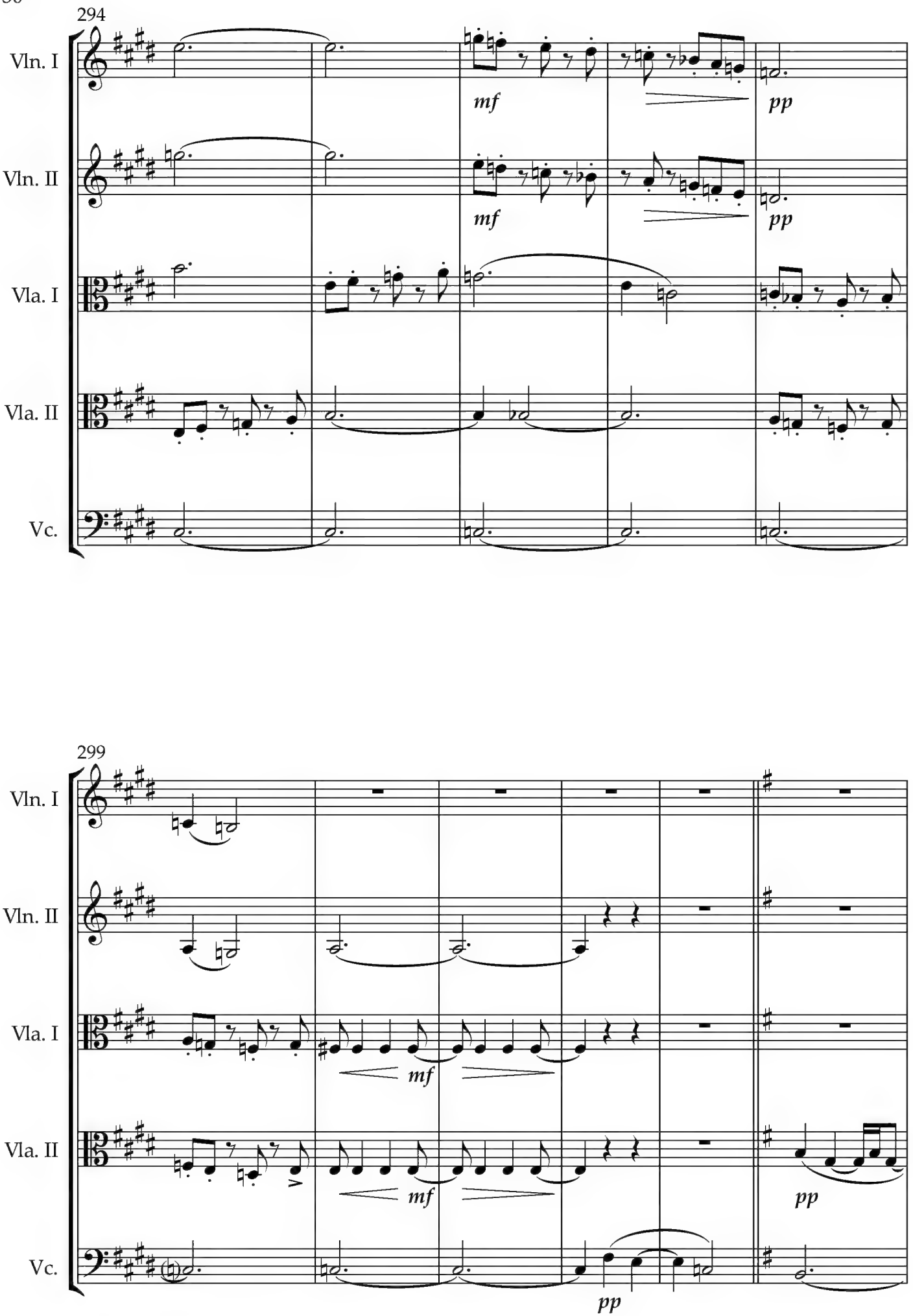

263
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
f
sempre

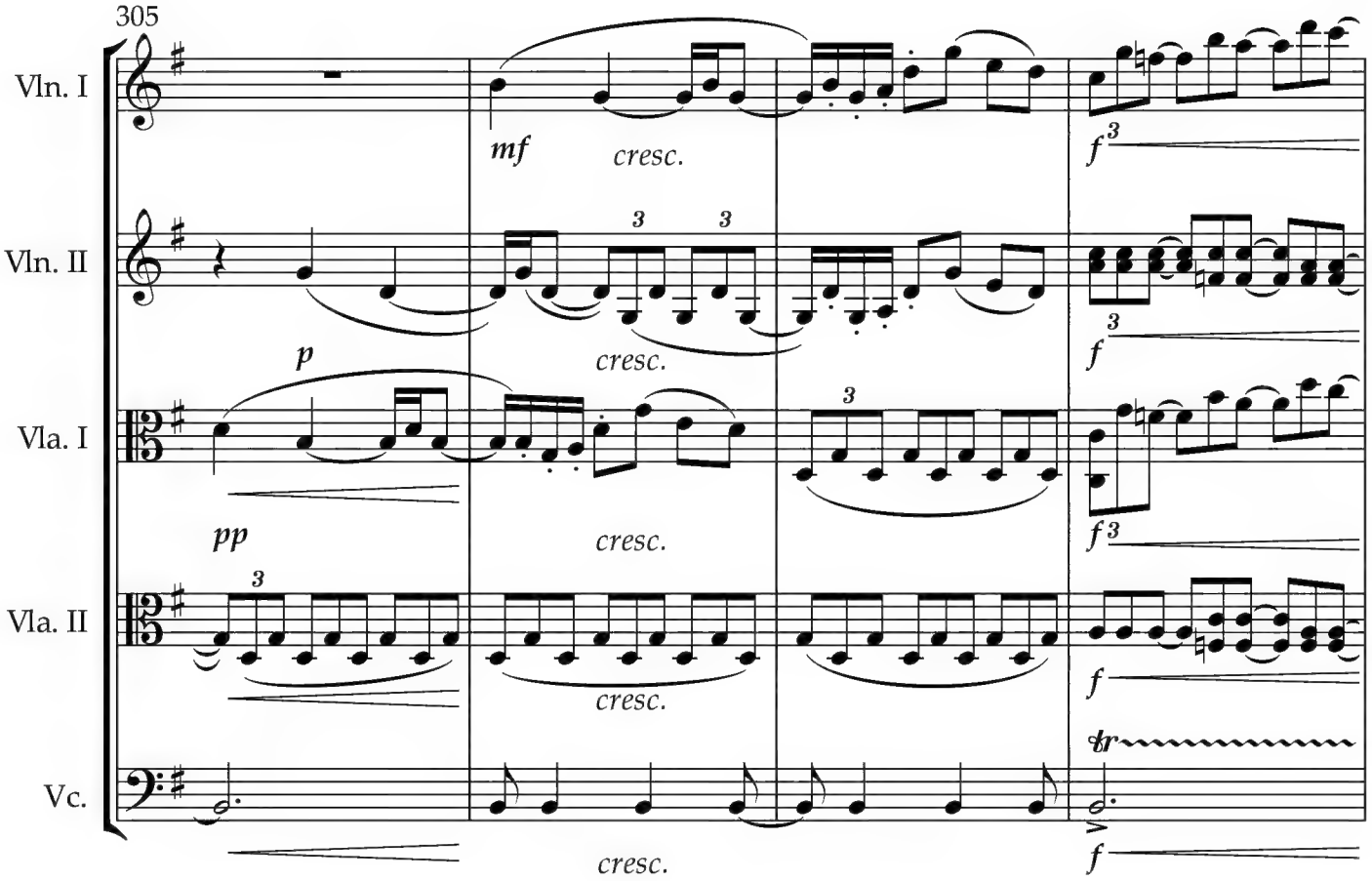

269
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
p
pp

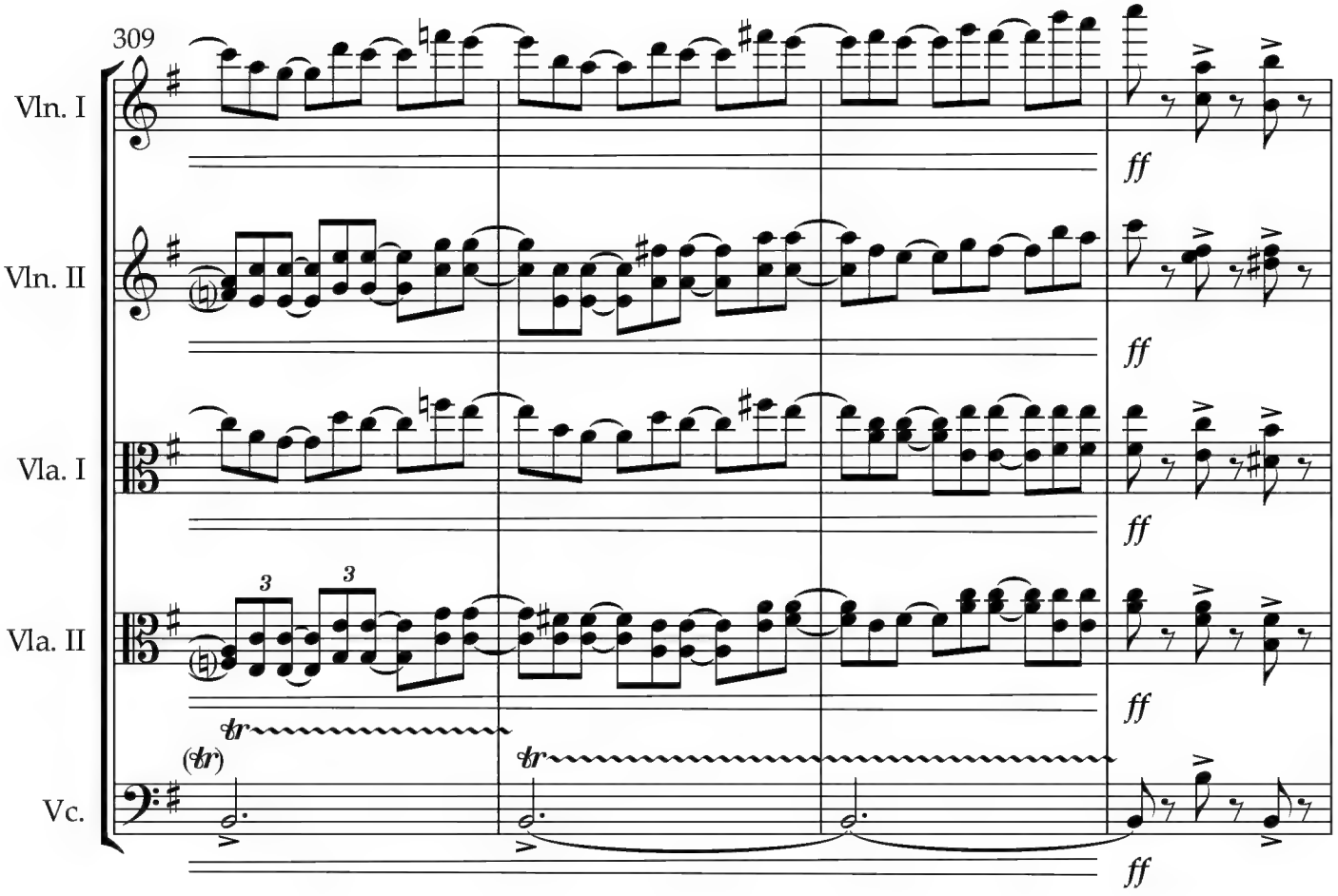

277
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
mf
dim.
p

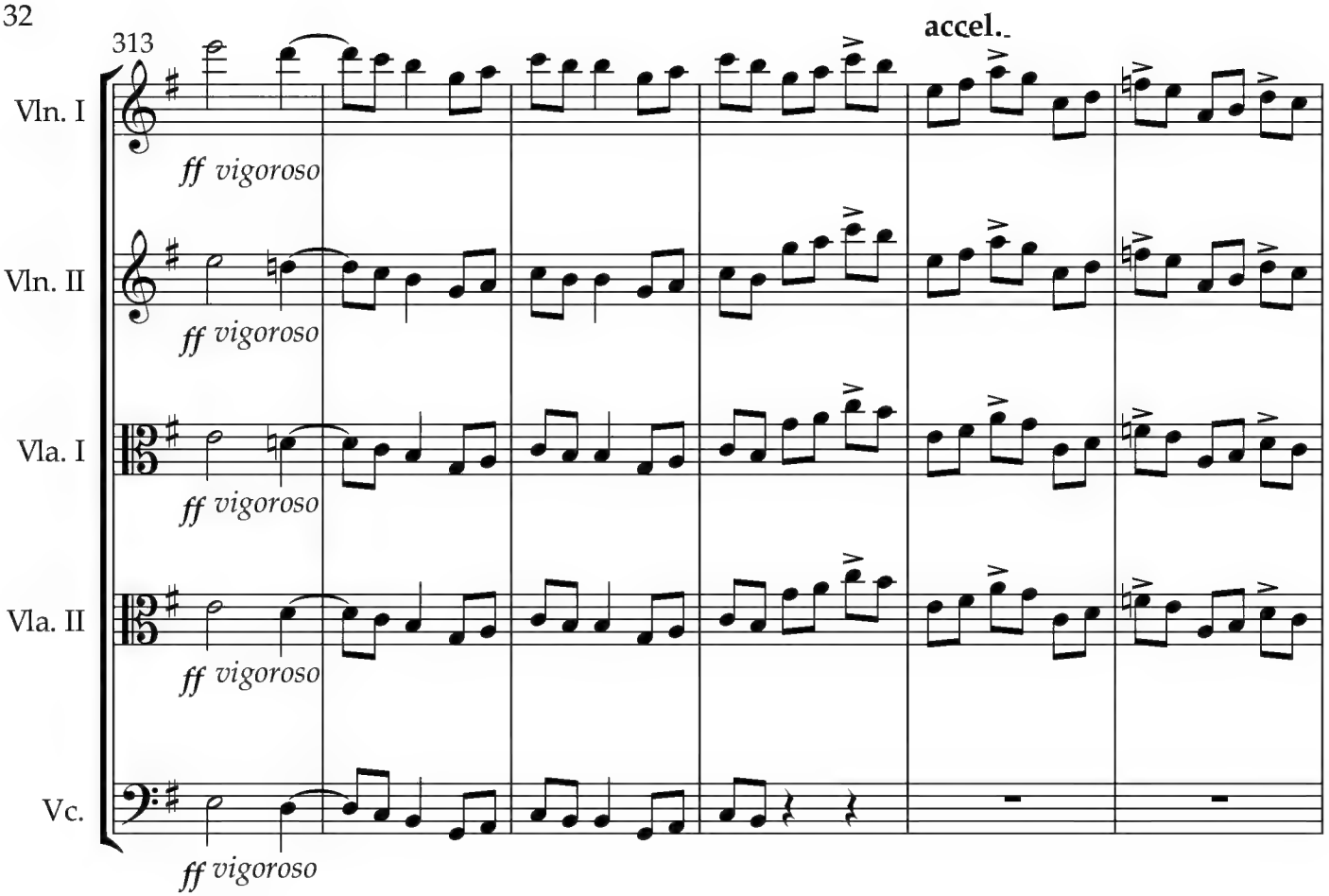

283
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
pp
pp
pp
pp

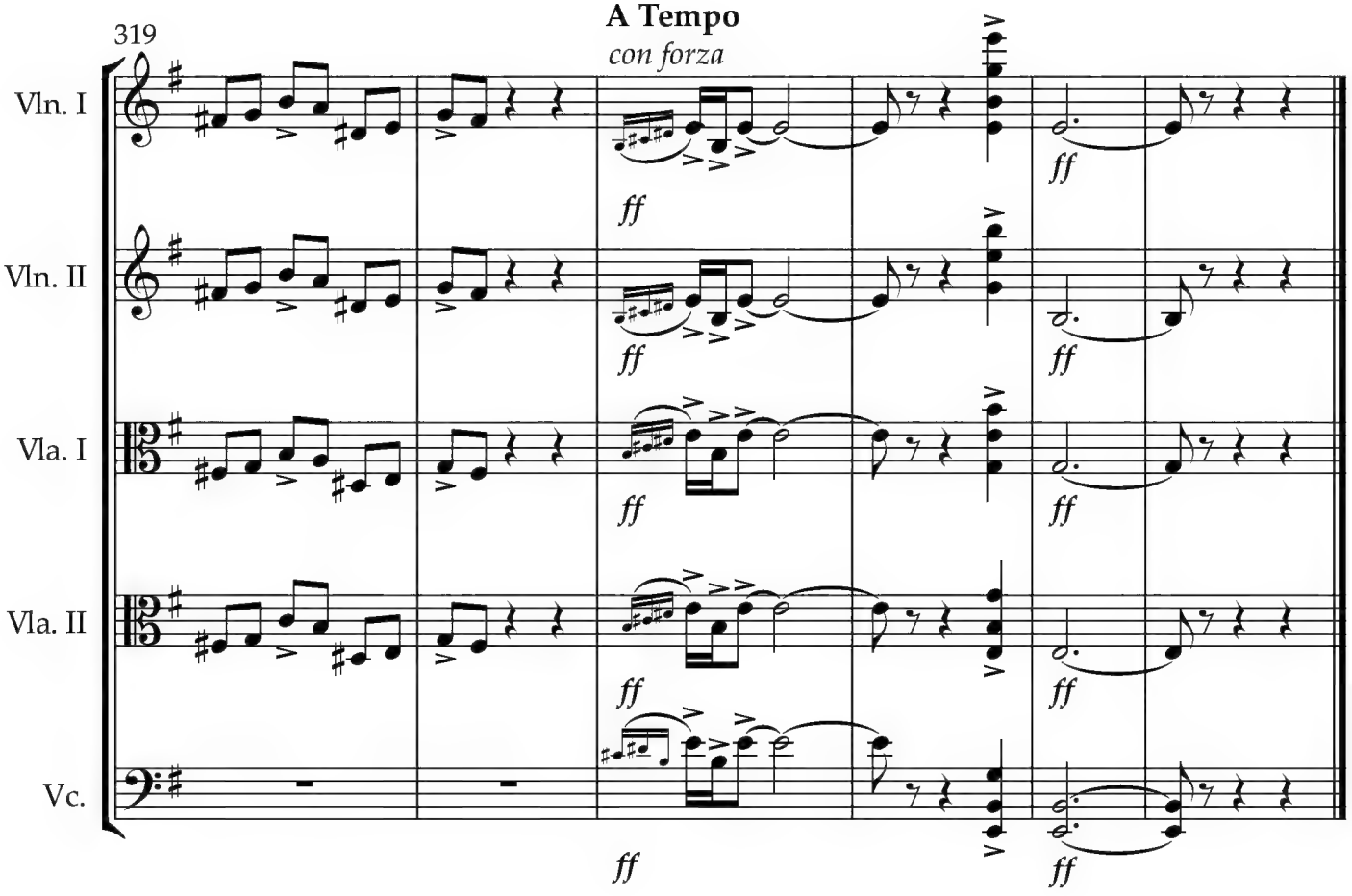

289
Vln. I
Vln. II
Vla. I
Vla. II
Vc.


294
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
mf
pp
mf
pp
299
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
mf
mf
pp
pp

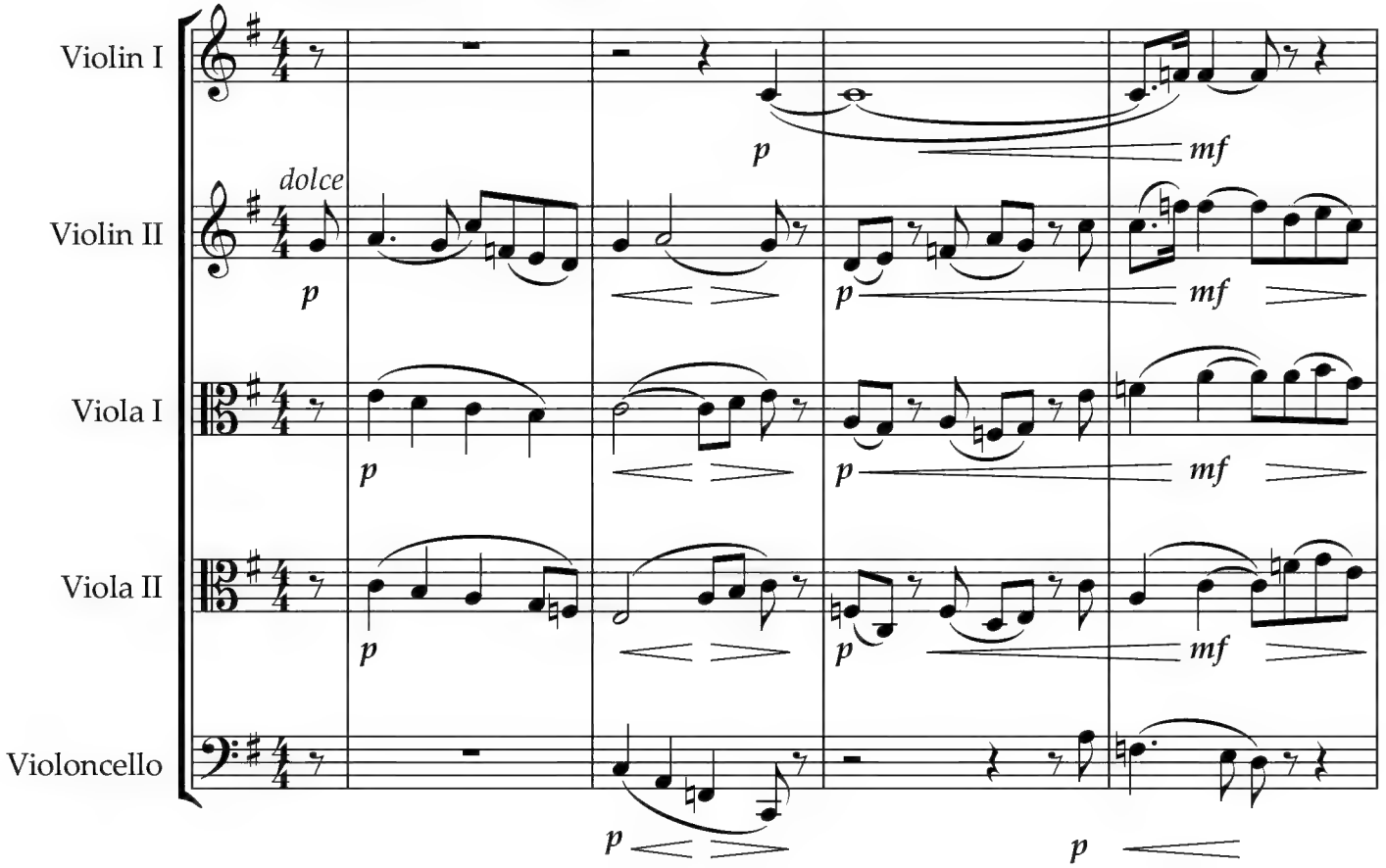

305
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
mf
cresc.
f
p
pp
ff

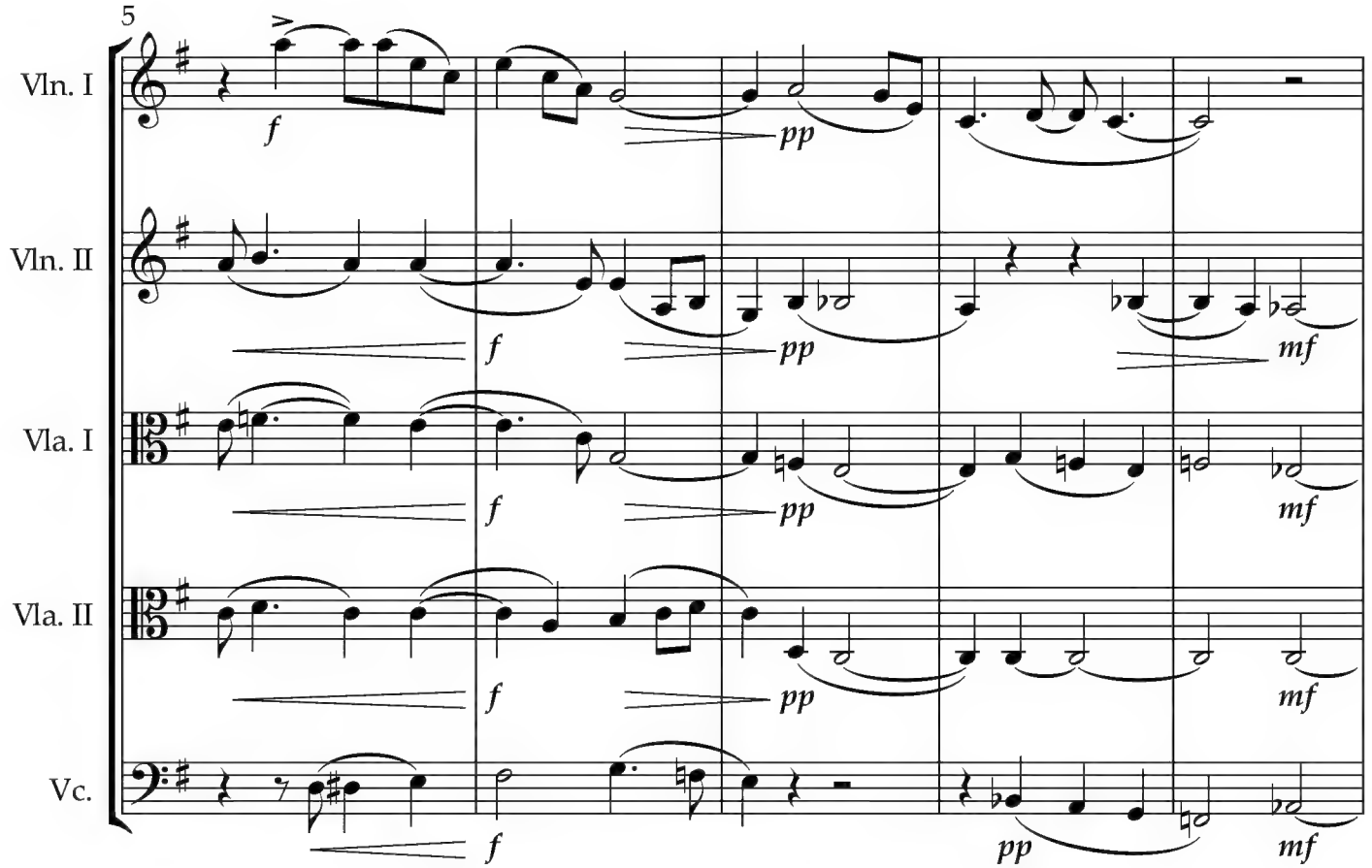

309
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
ff

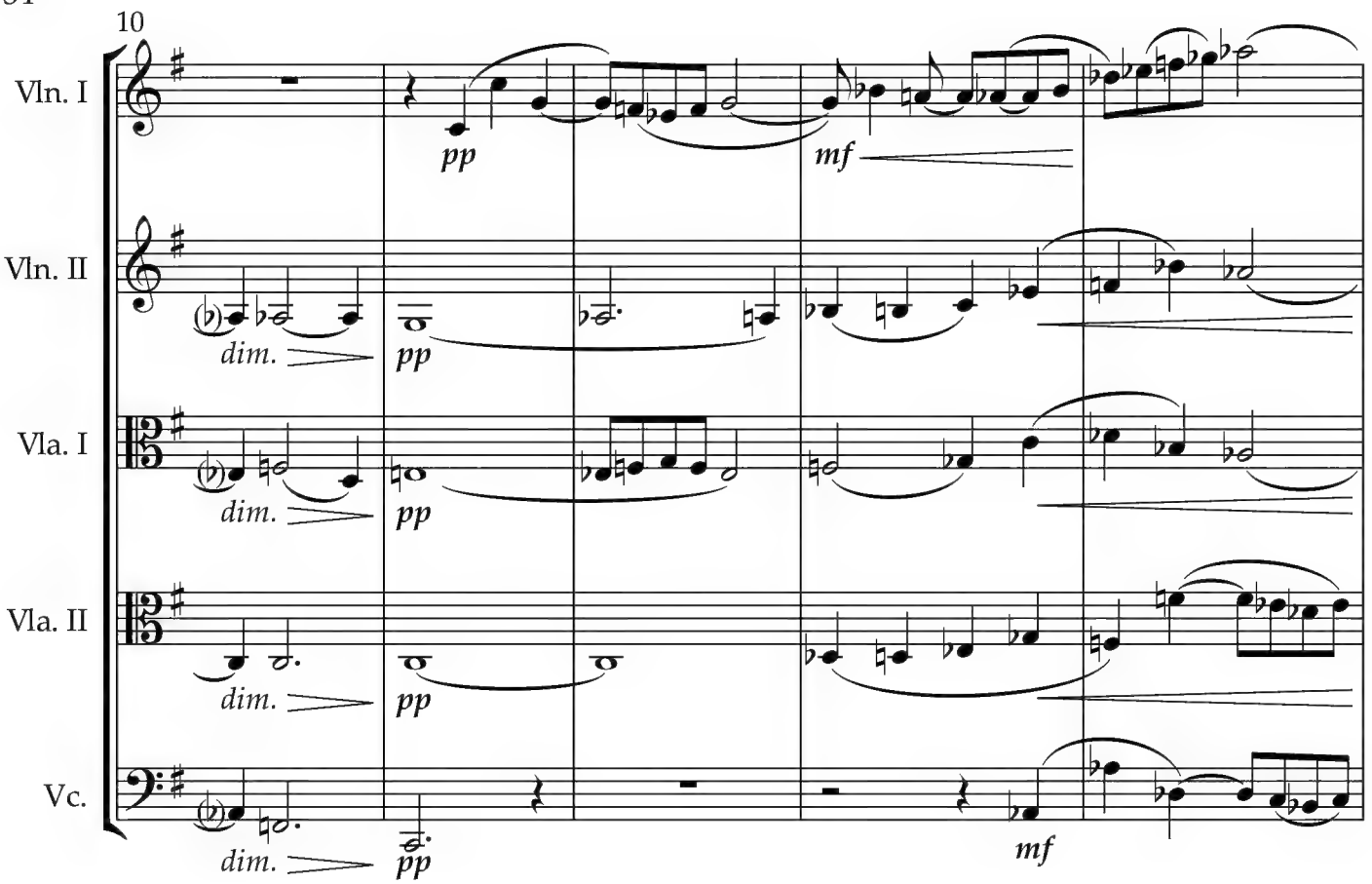

313
accel.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
ff vigoroso

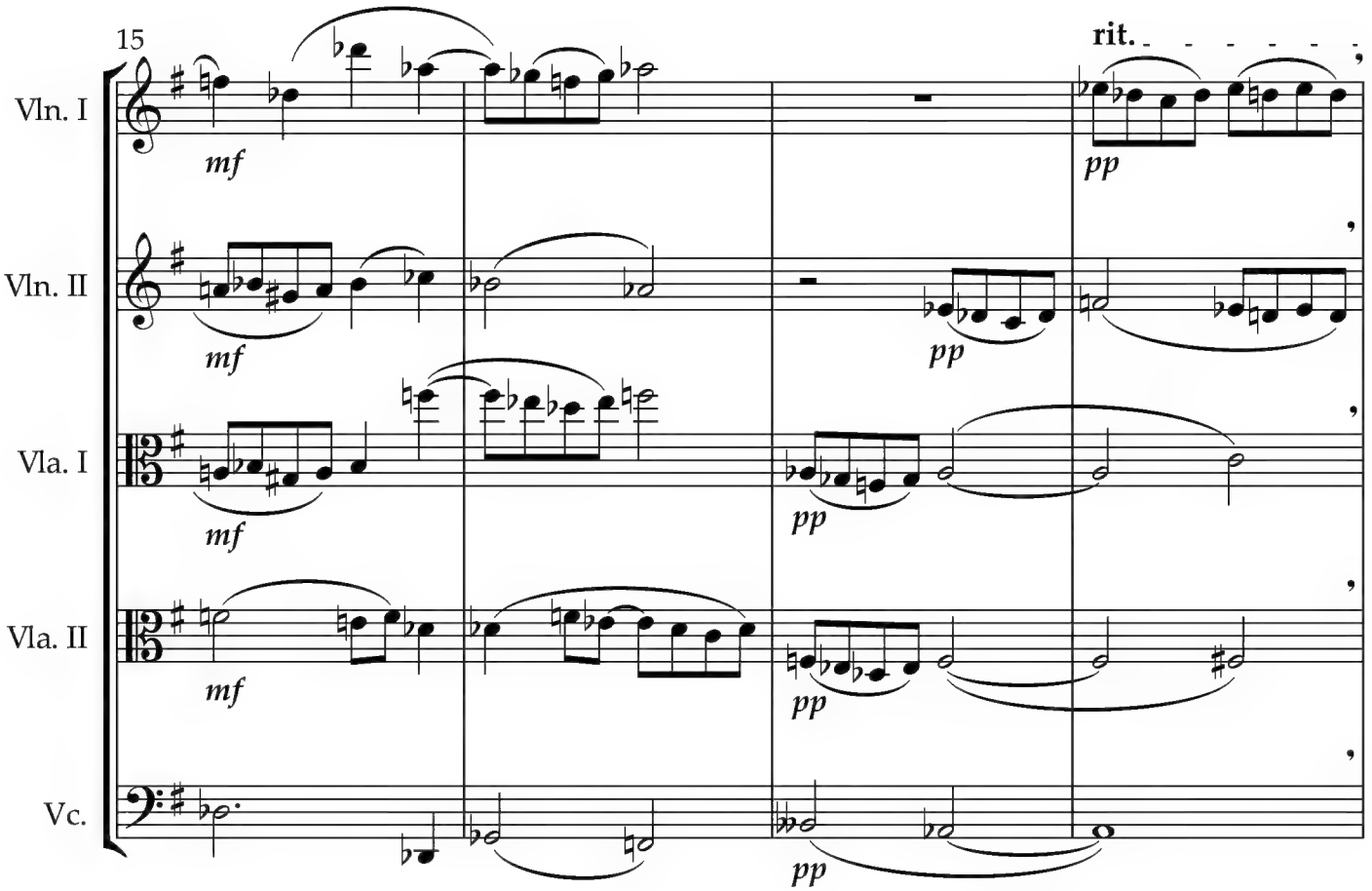

319
A Tempo
con forza
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
ff

Andante ma non troppo






10
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
mf
dim.
pp
dim.
pp
dim.
pp
dim.
pp
mf


15
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
mf
mf
mf
mf
rit.
pp
pp
pp
pp
pp

A Tempo

19

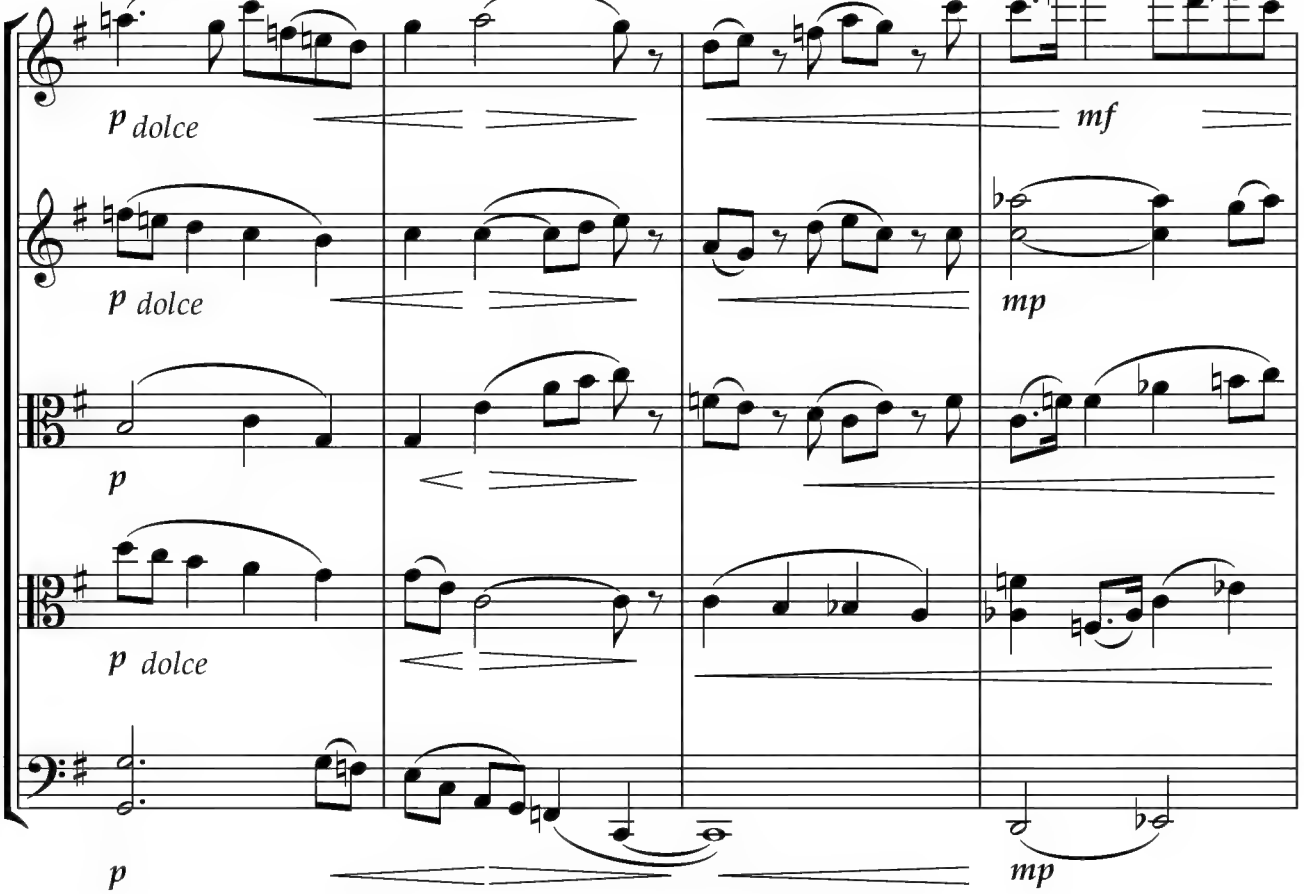
Vln. I

Vln. II

Vla. I

Vla. II

Vc.



23

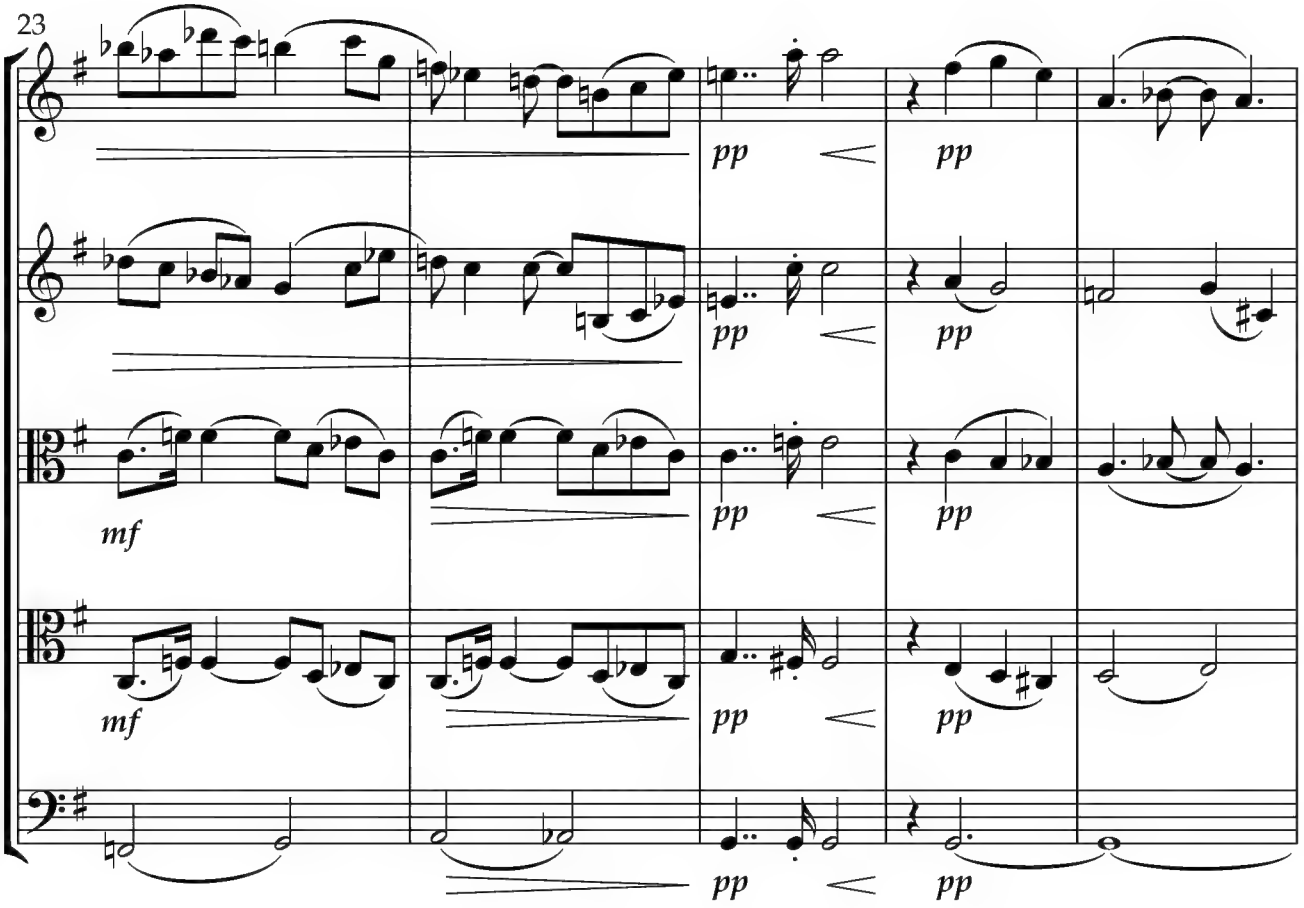
Vln. I

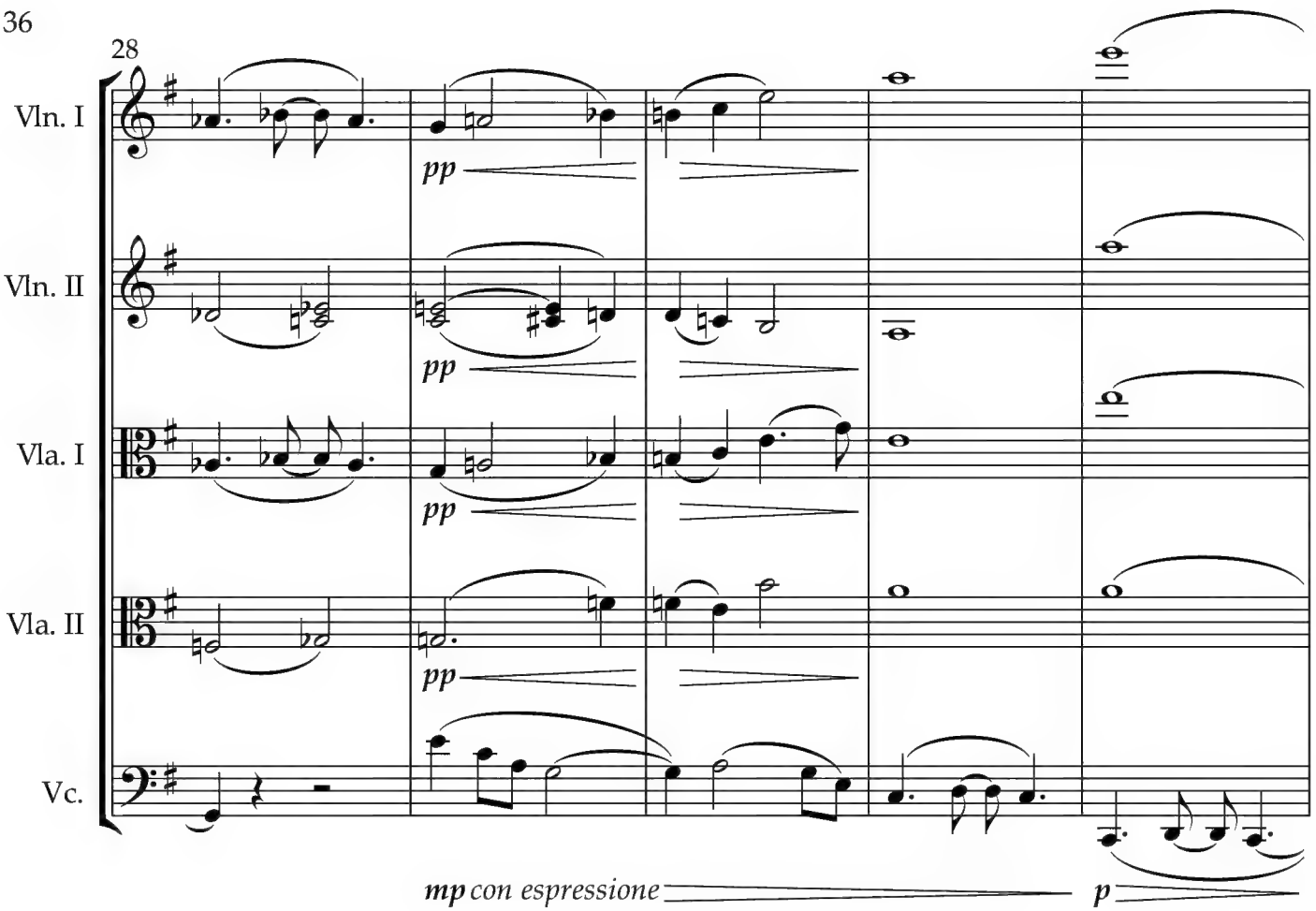
Vln. II

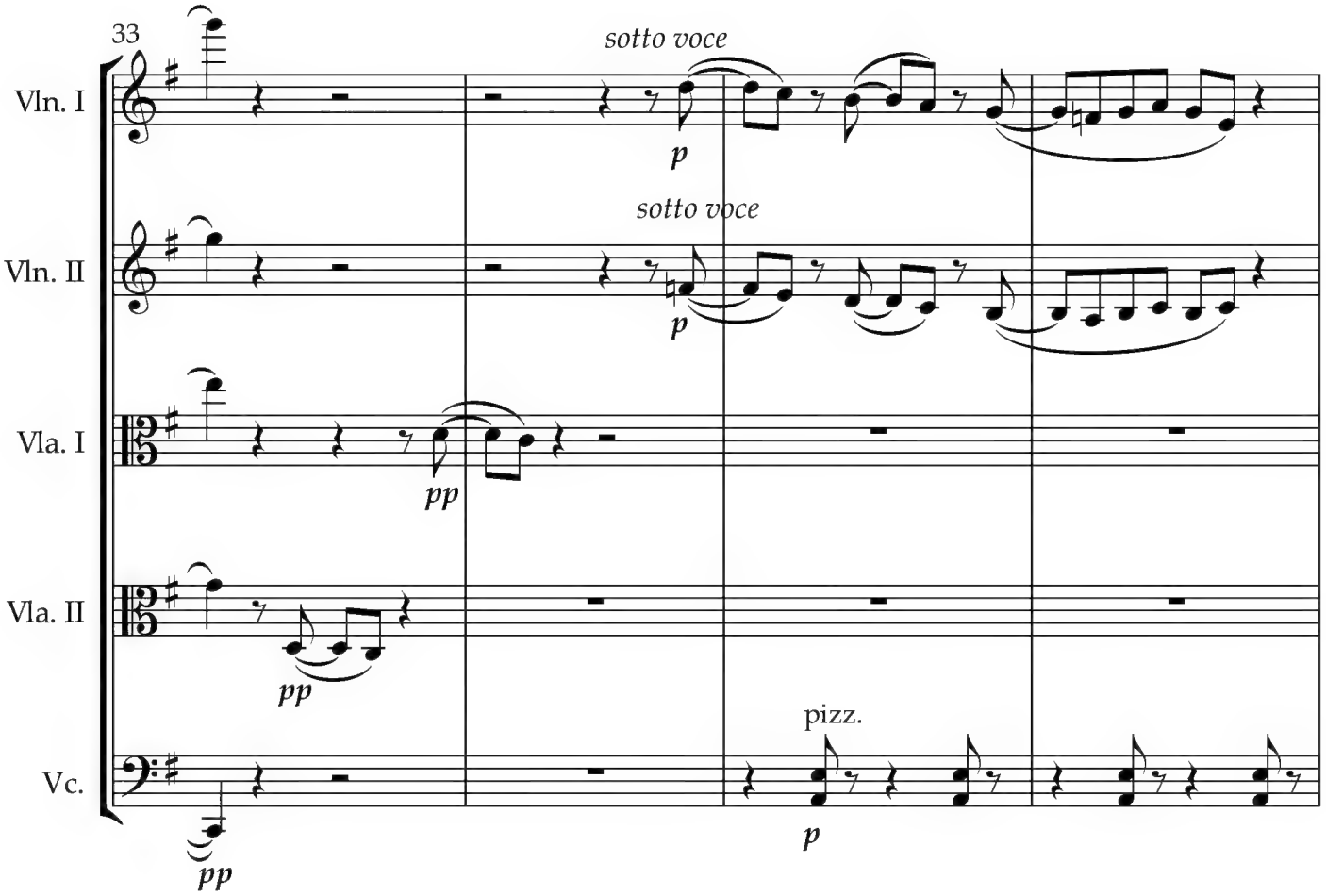
Vla. I

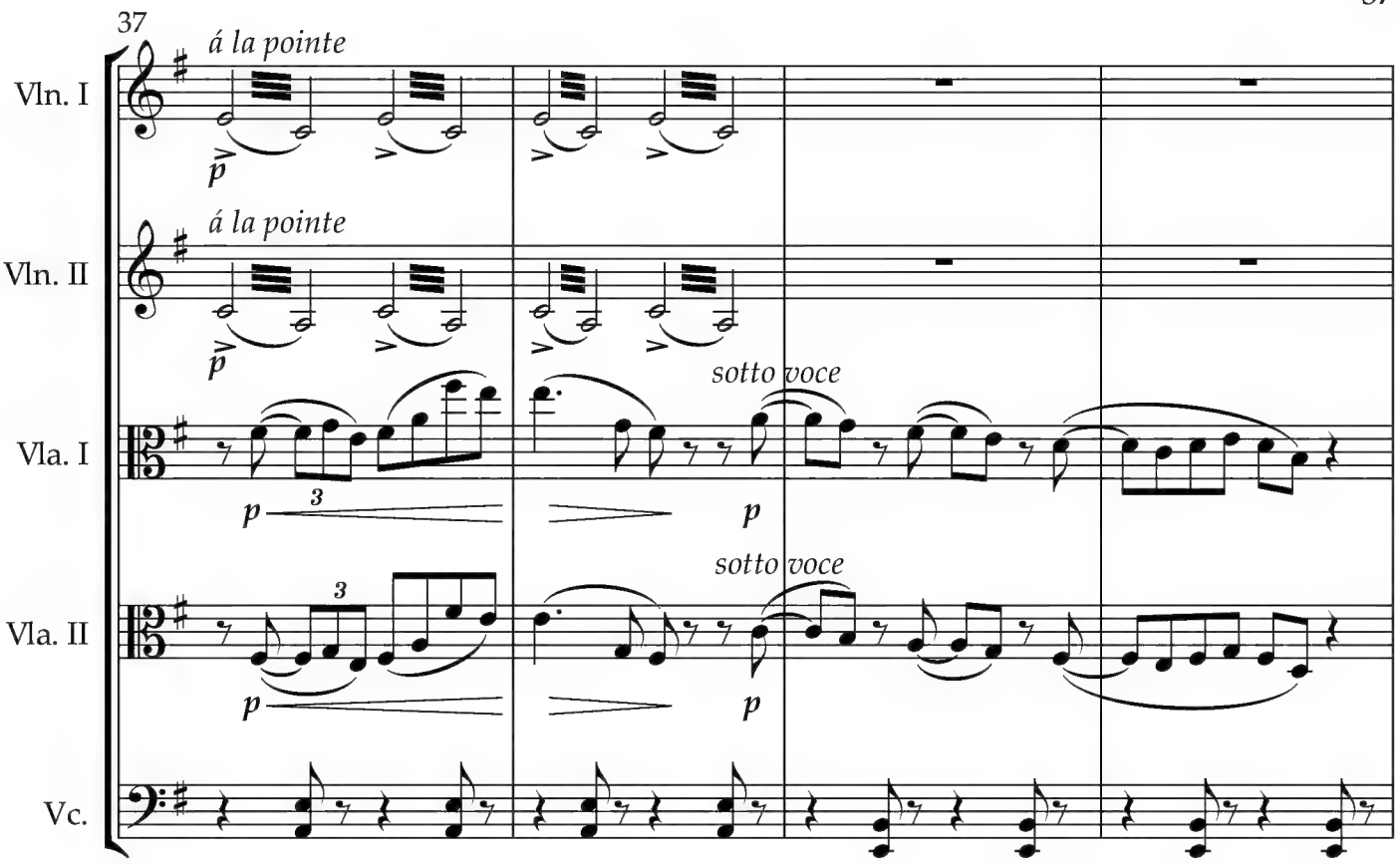
Vla. II

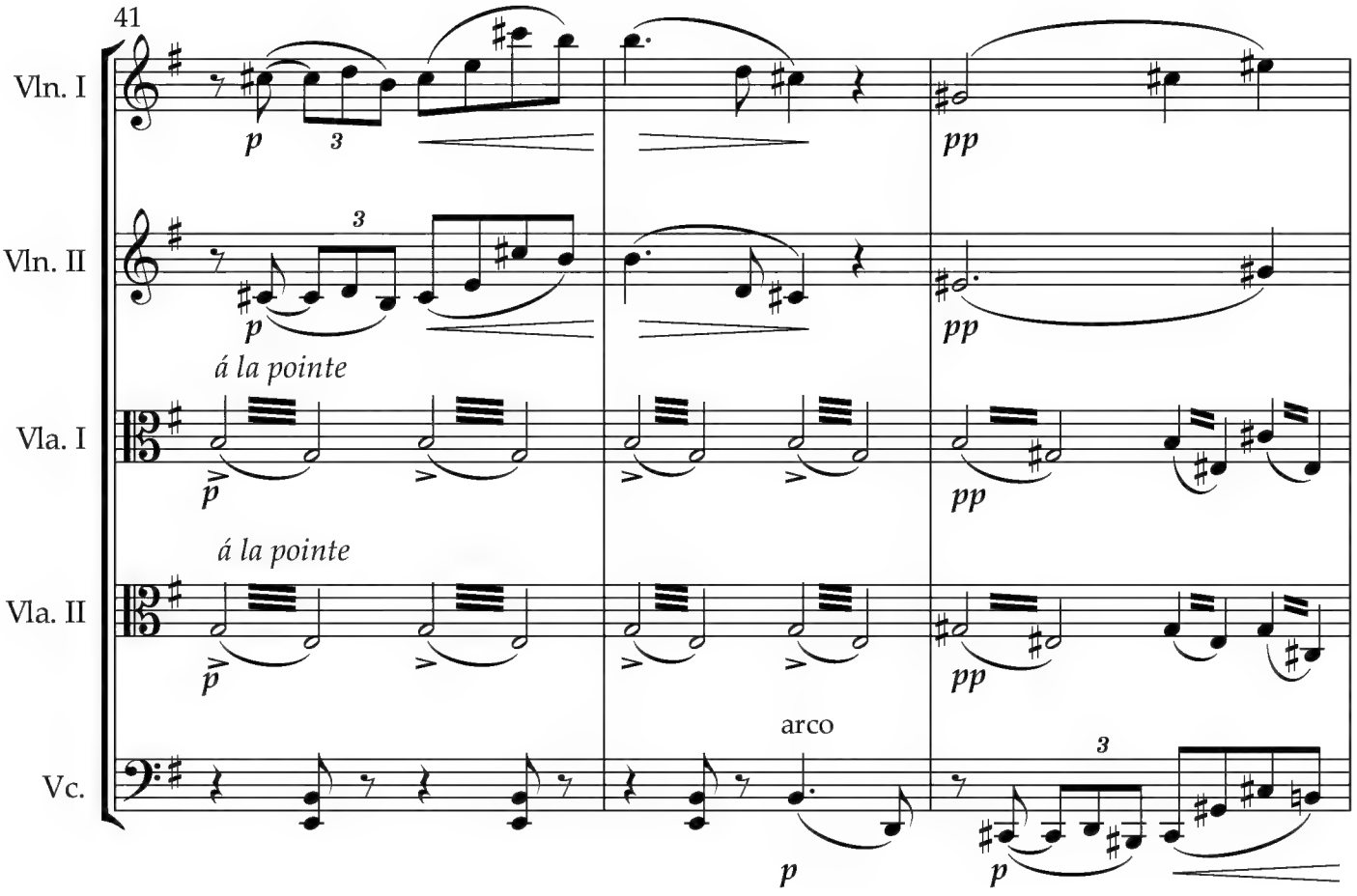
Vc.

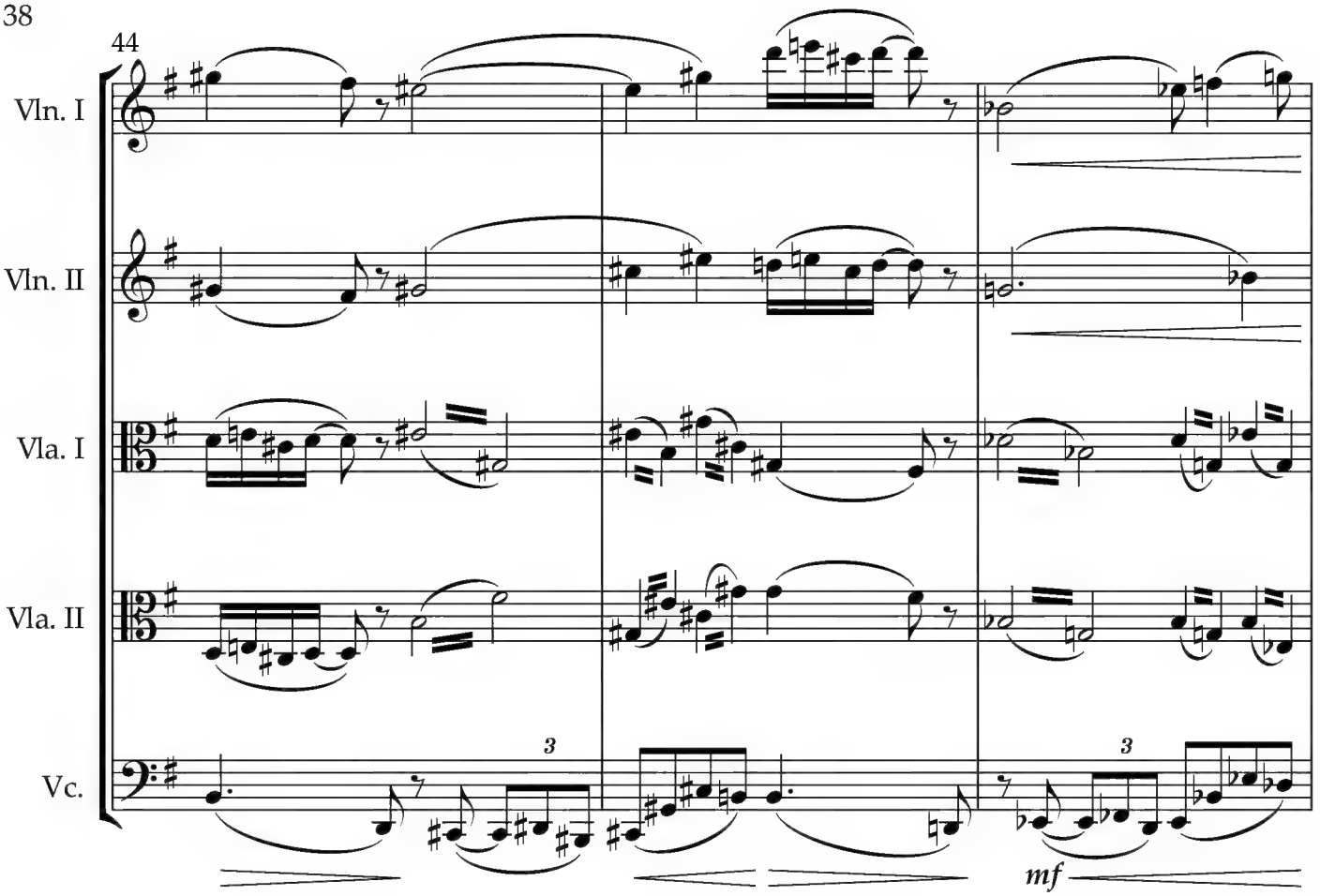


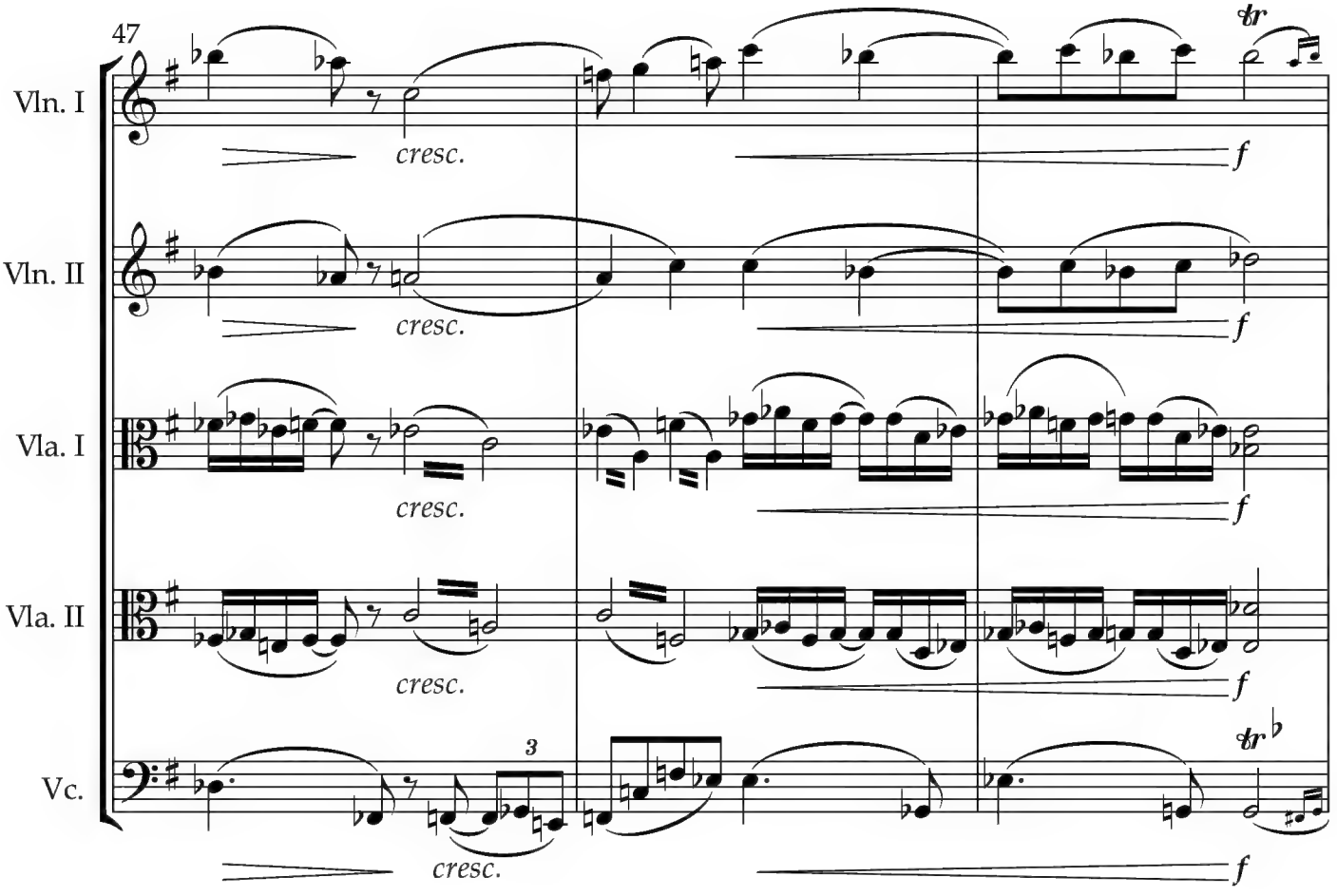

28
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
pp
pp
pp
mp con espressione
p

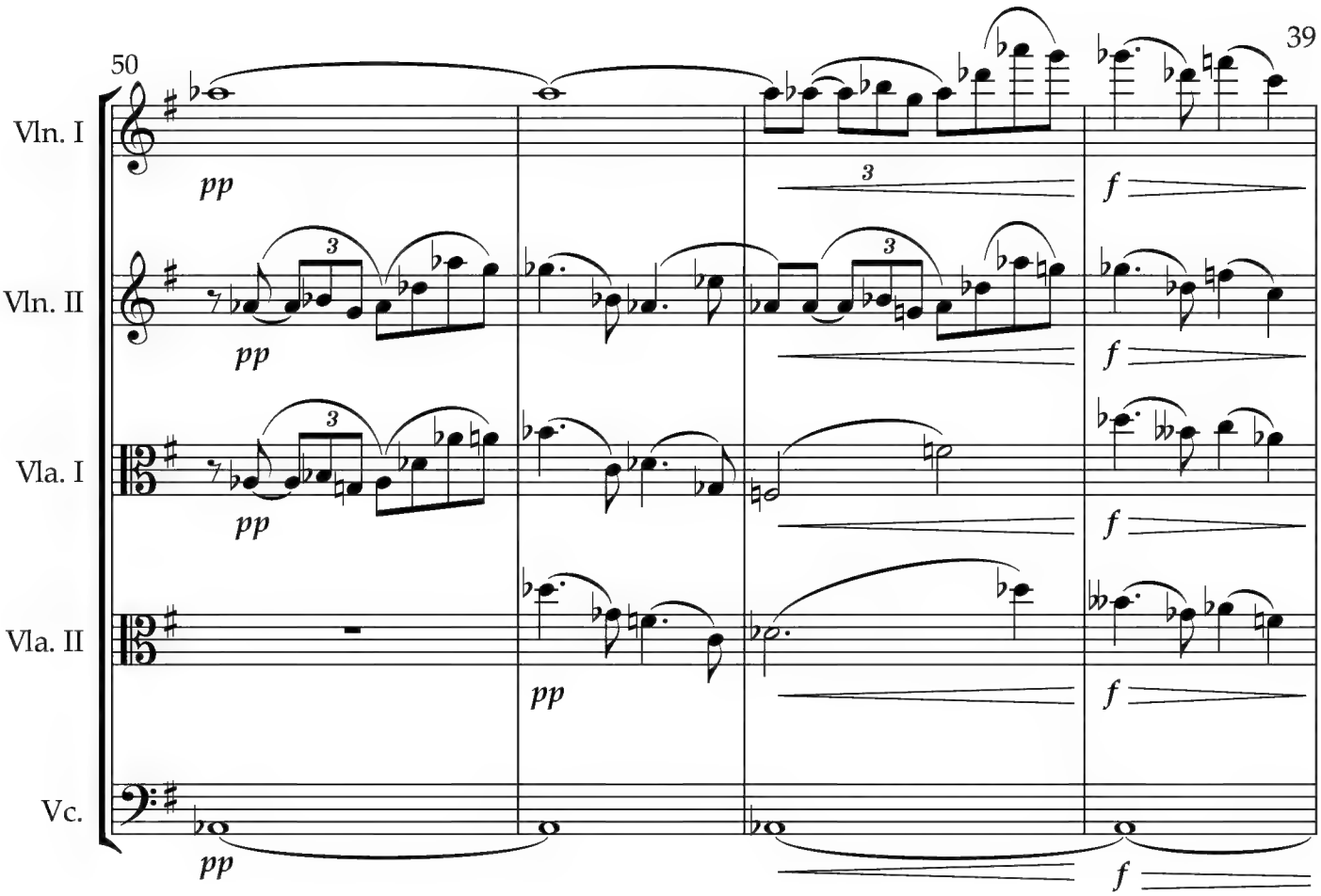

33
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
sotto voce
p
sotto voce
p
pp
pp
pp
pizz.
p

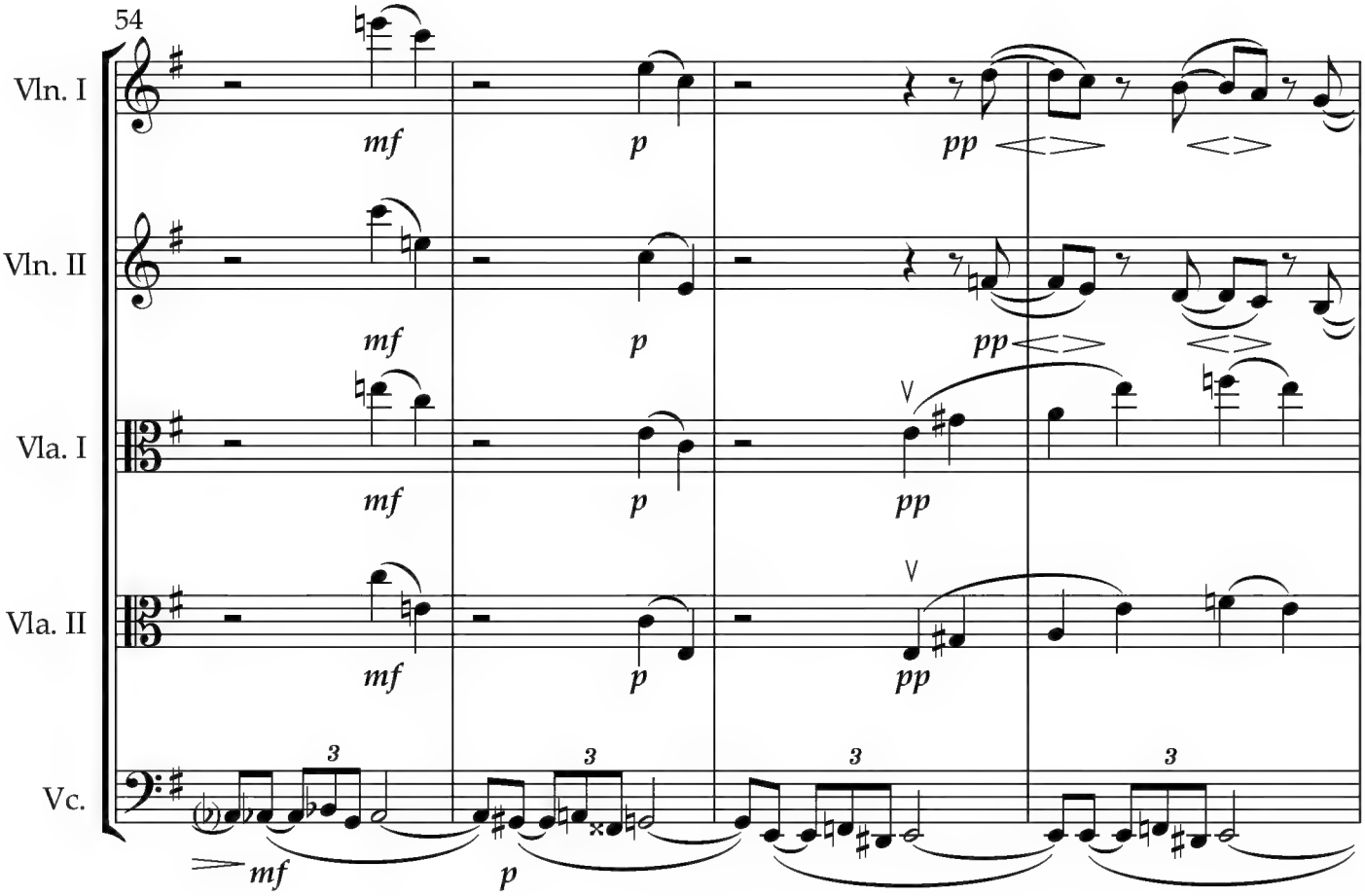

37
Vln. I
á la pointe
Vln. II
á la pointe
Vla. I
sotto voce
Vla. II
sotto voce
Vc.

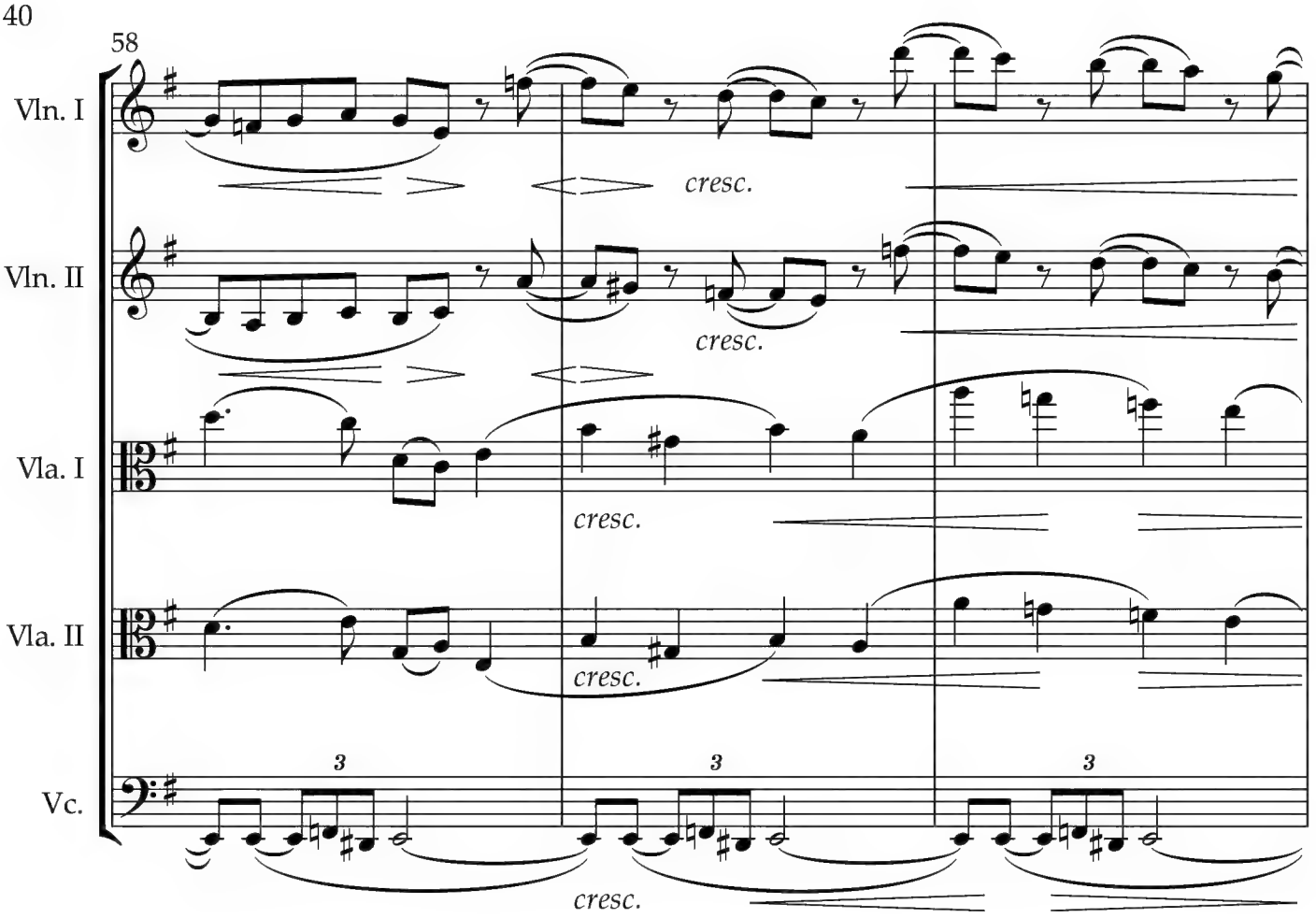

41
Vln. I
Vln. II
Vla. I
á la pointe
Vla. II
á la pointe
Vc.
arco

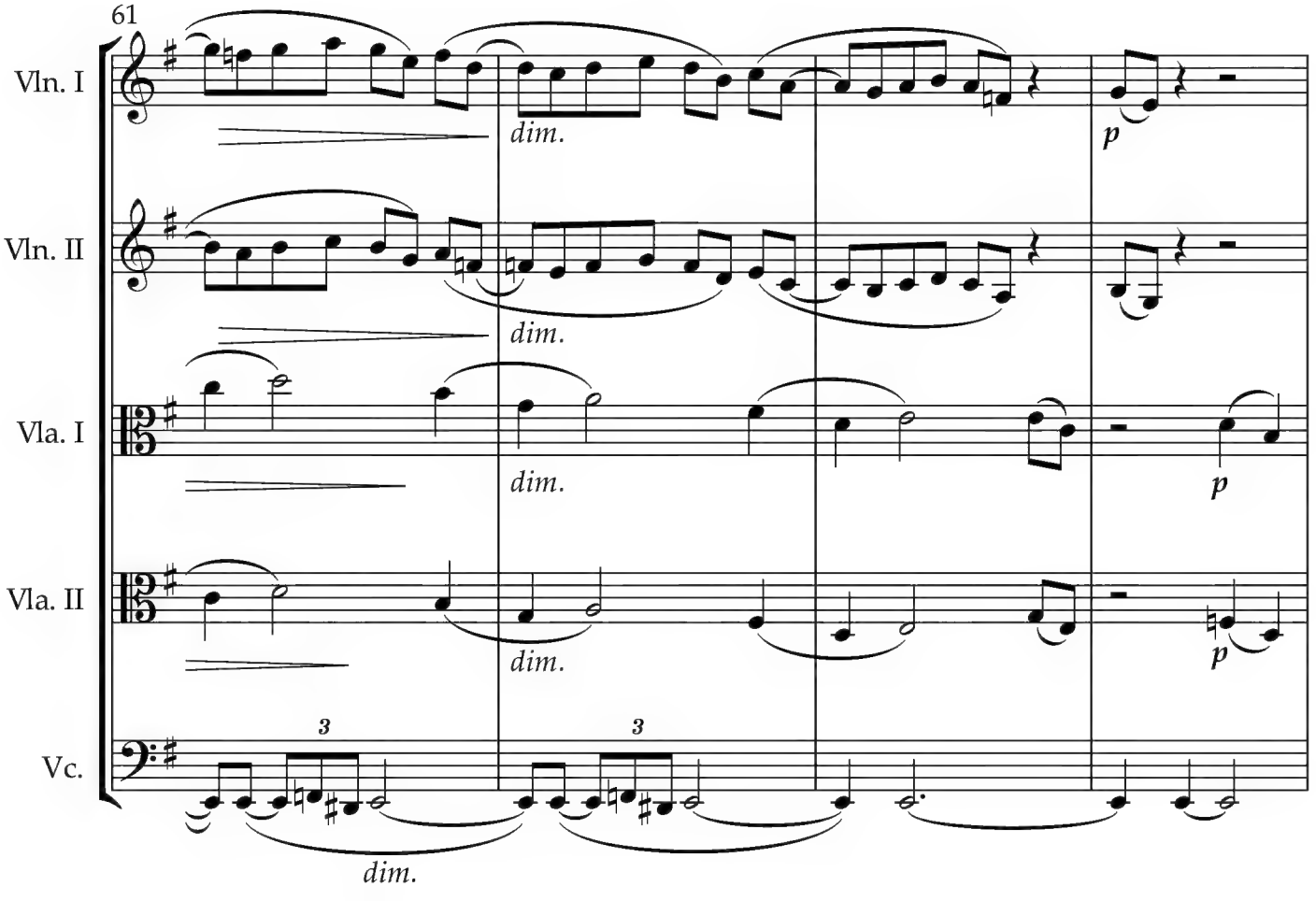

44
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
3
3
mf

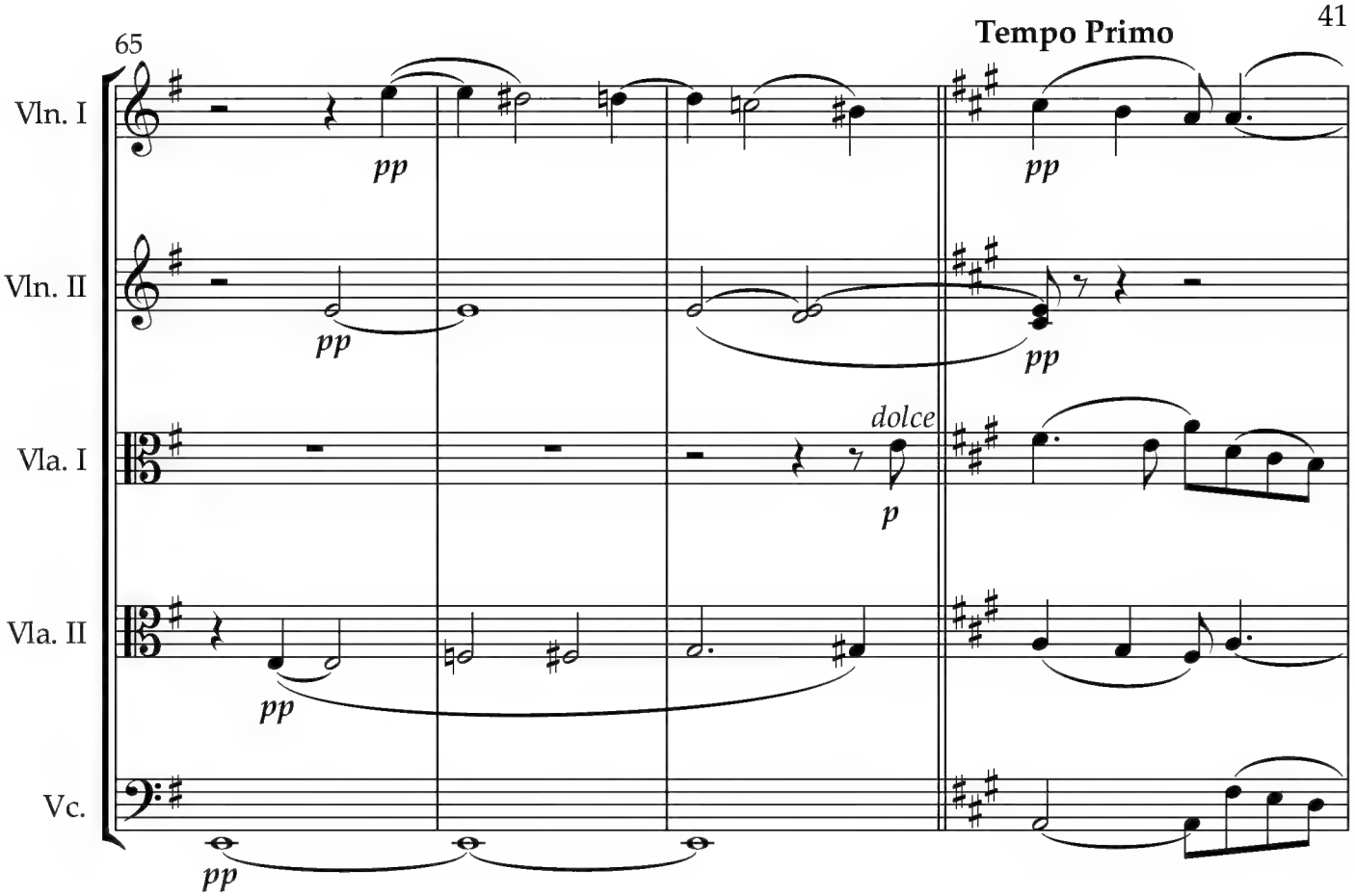

47
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
tr
cresc.
f
3
tr

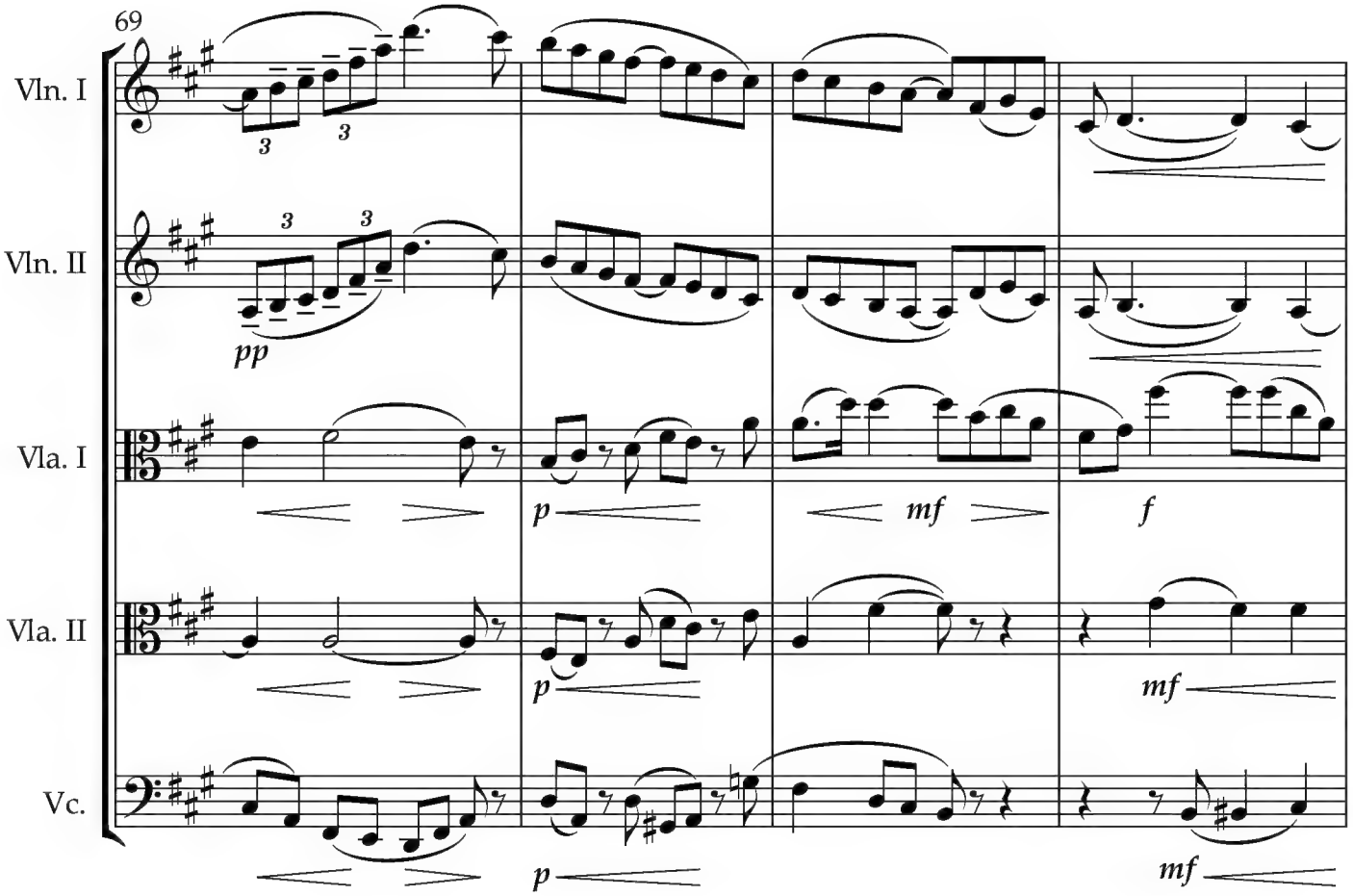

50
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
f
3

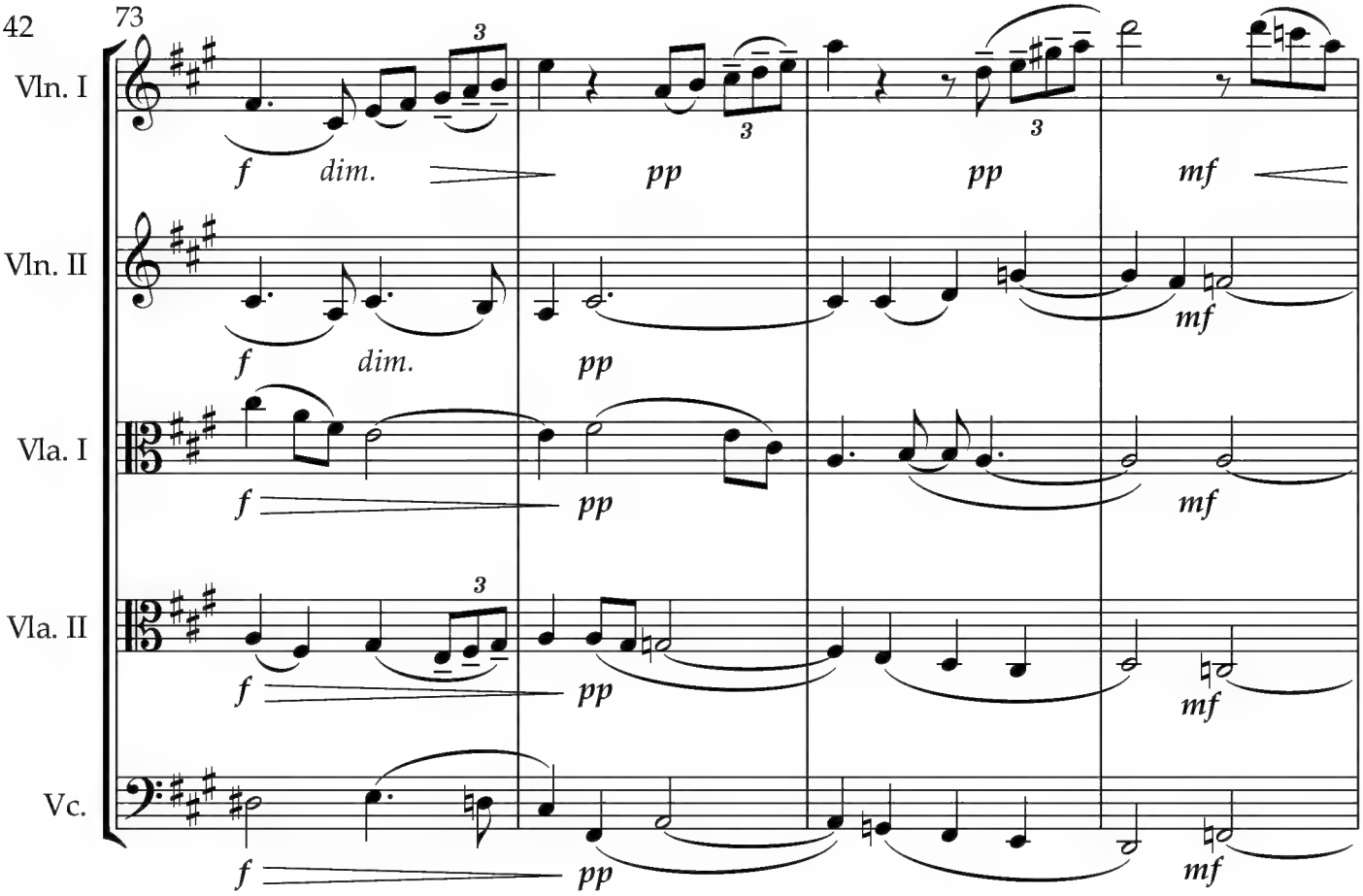

54
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
mf
p
pp
3

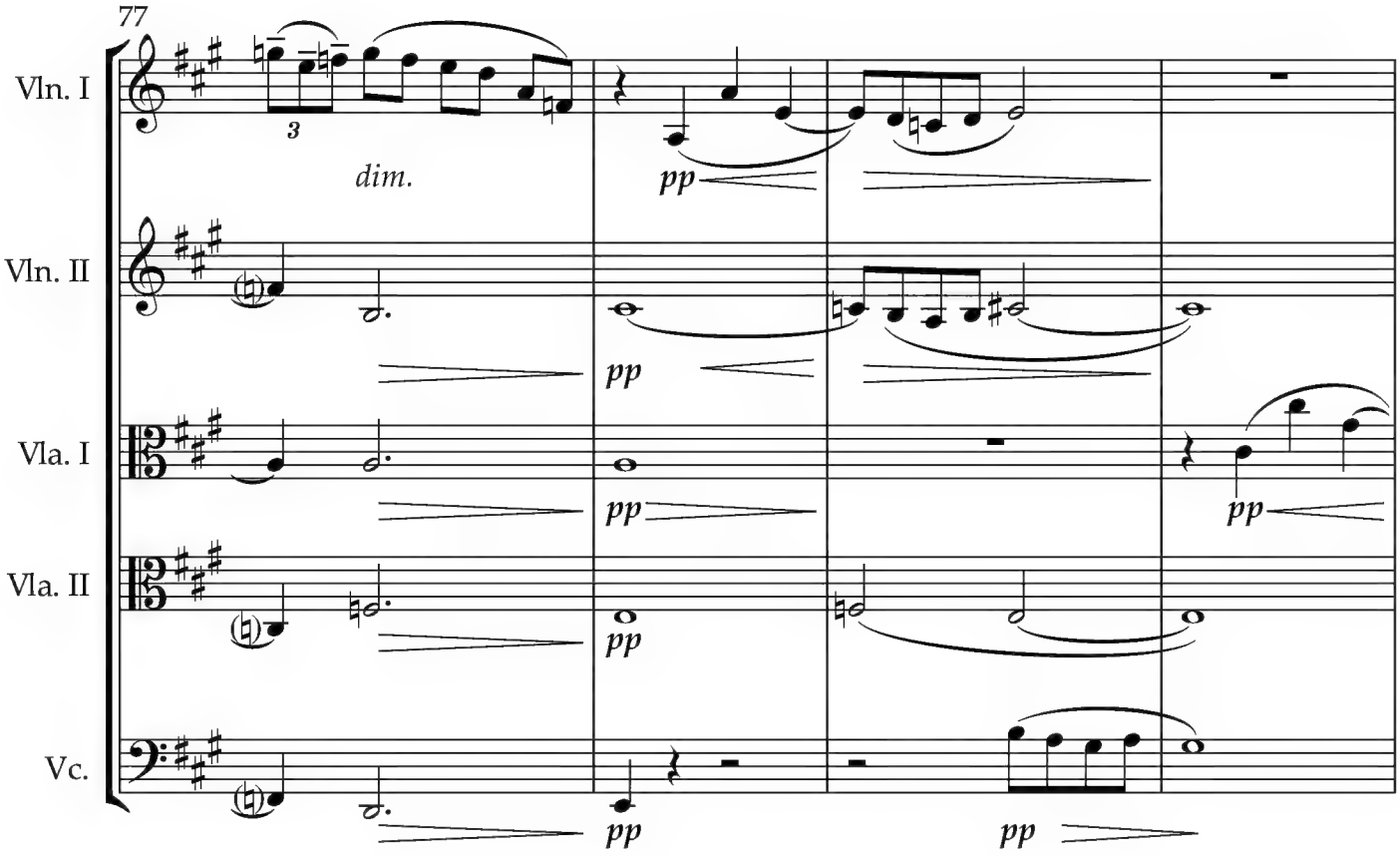

58
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
cresc.
cresc.
cresc.
cresc.
cresc.
3
3
3

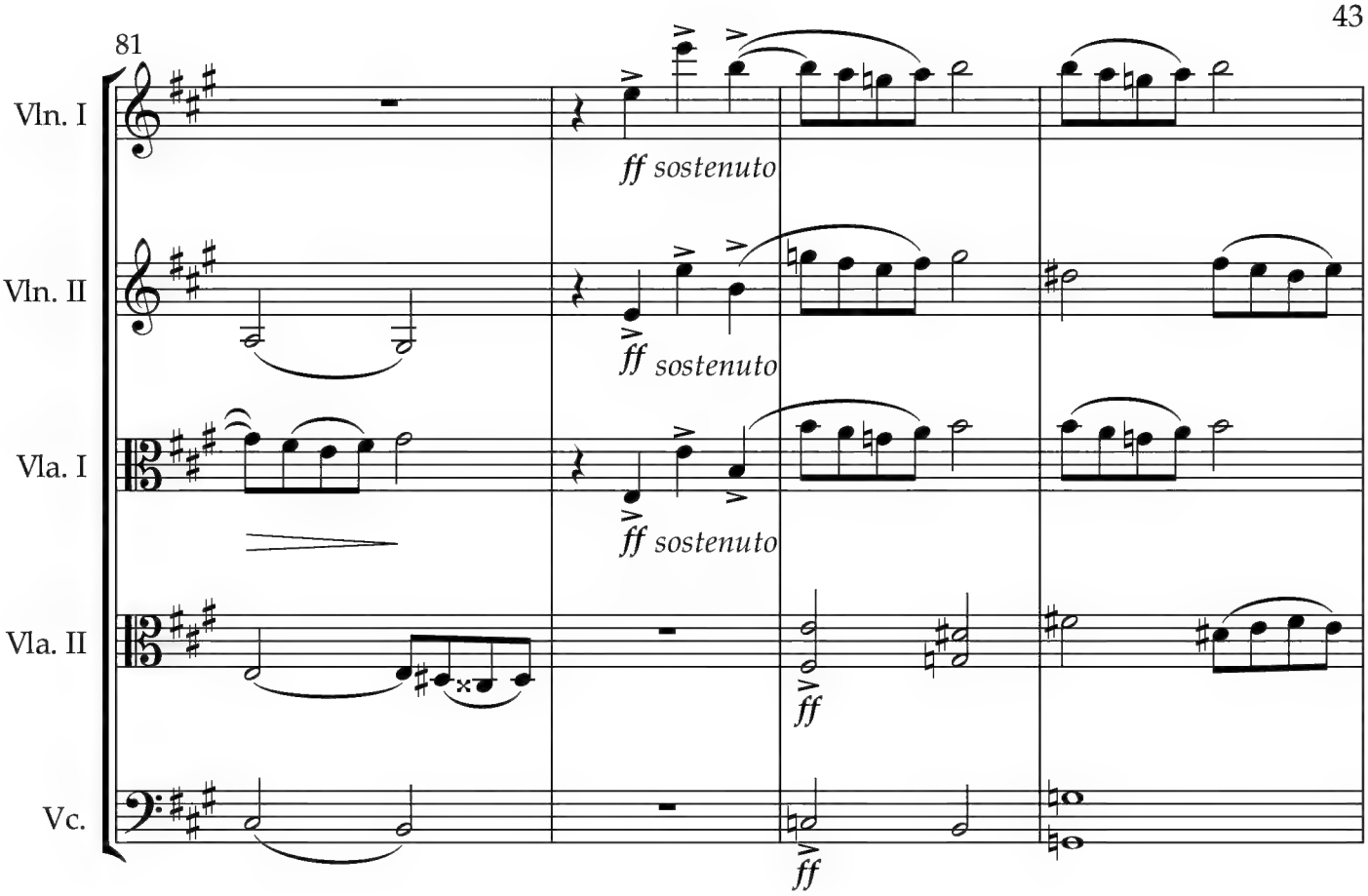

61
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
dim.
dim.
dim.
dim.
dim.
p
p
p
3
3

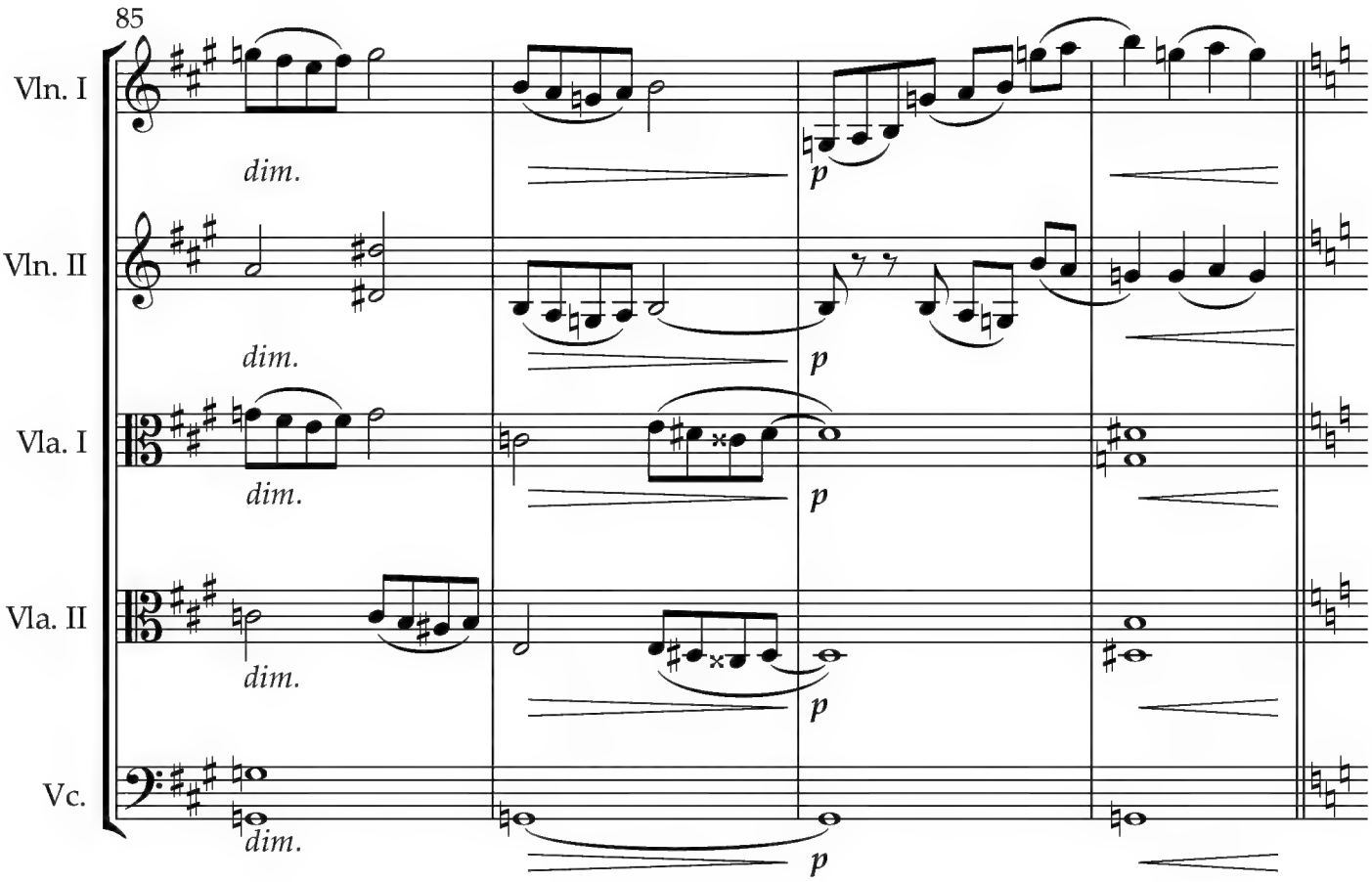

65
Tempo Primo
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
dolce
p


69
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
3
pp
p
mf
f


73
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
f
dim.
pp
mf
3


77
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
dim.
pp
3


81
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
ff sostenuto
ff sostenuto
ff sostenuto
ff
ff


85
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
dim.
dim.
dim.
dim.
dim.
p
p
p
p
p

Tempo Primo

89

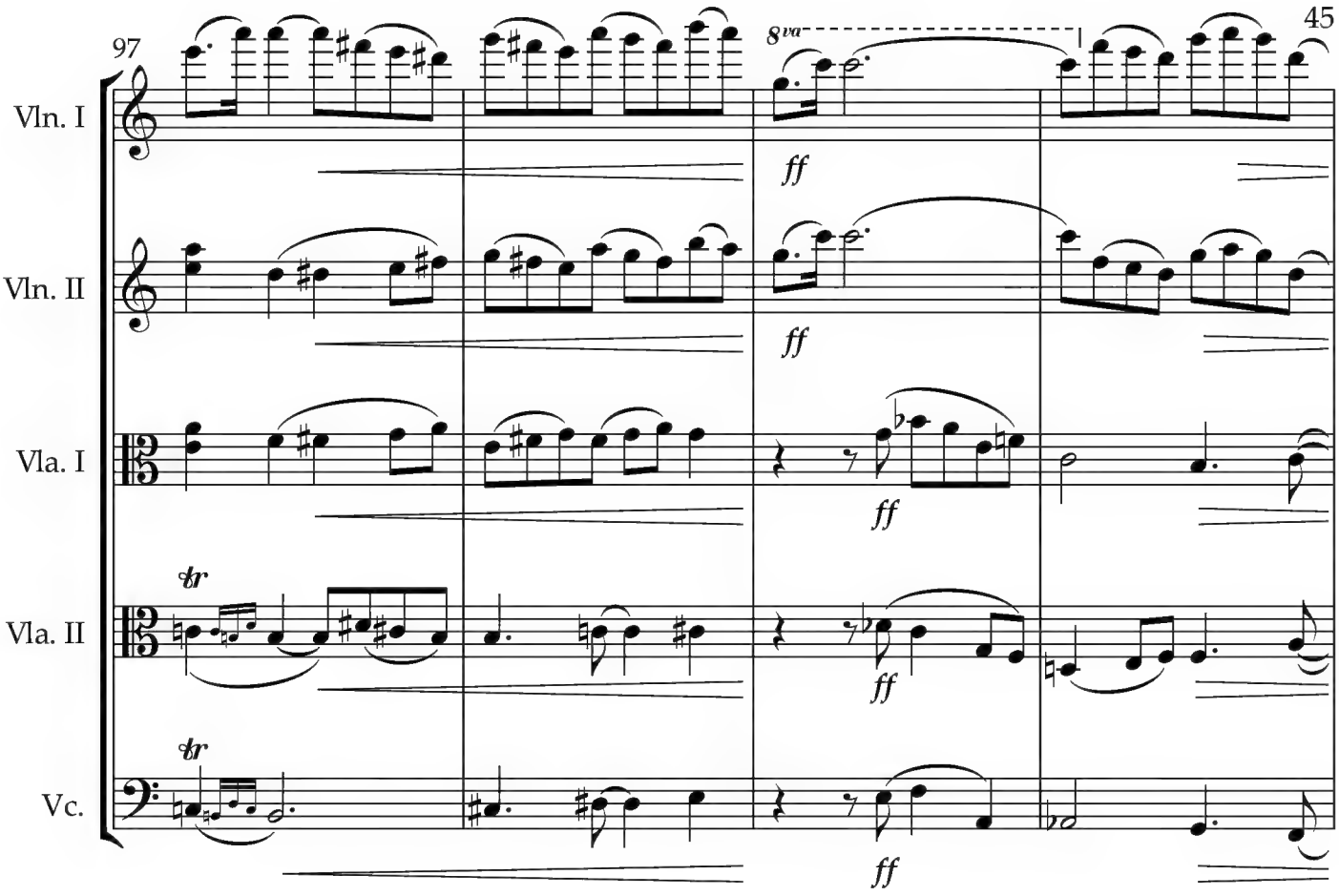
Vln. I
Vln. II
Vla. I
Vla. II
Vc.

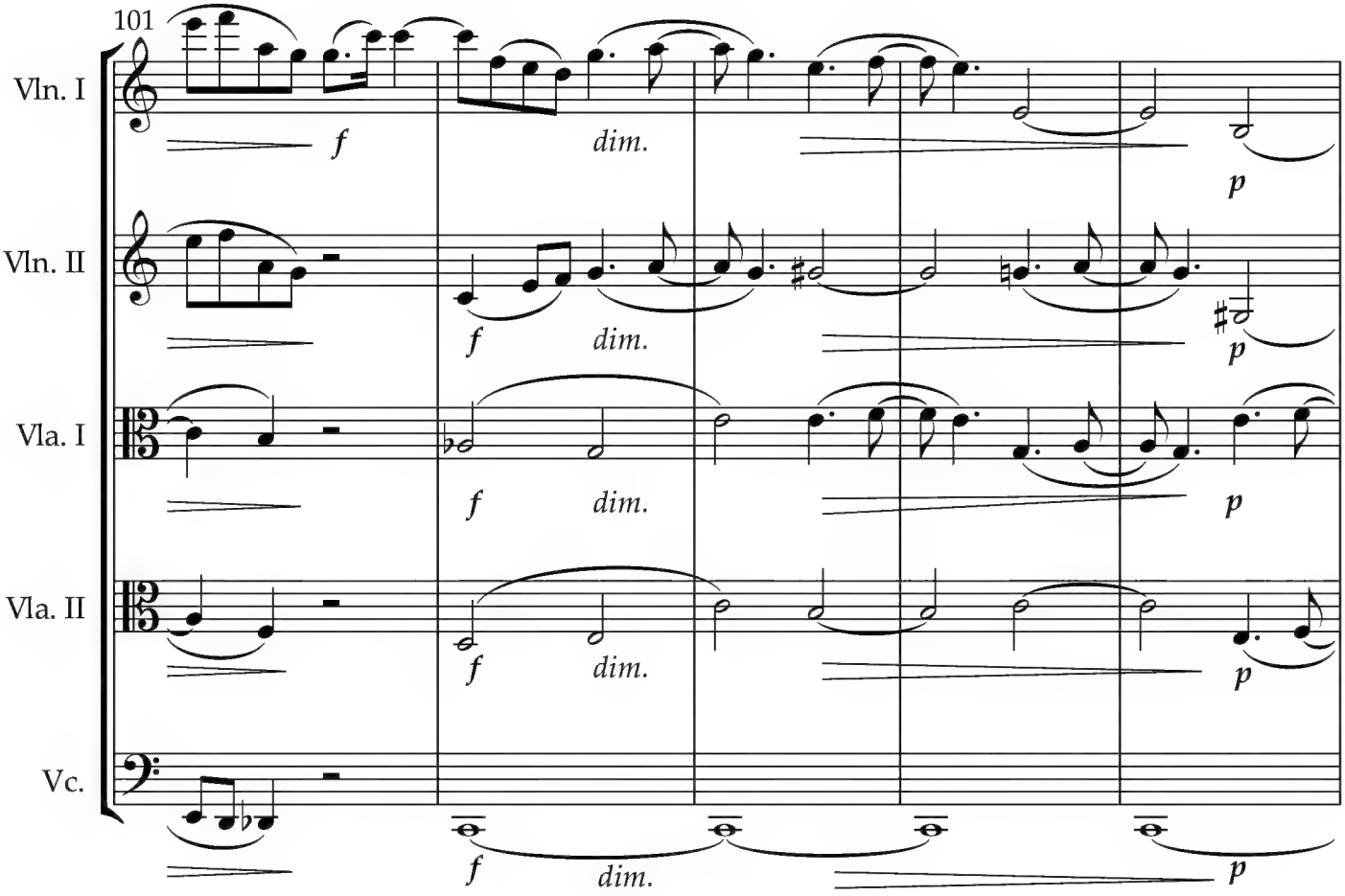
f *p*

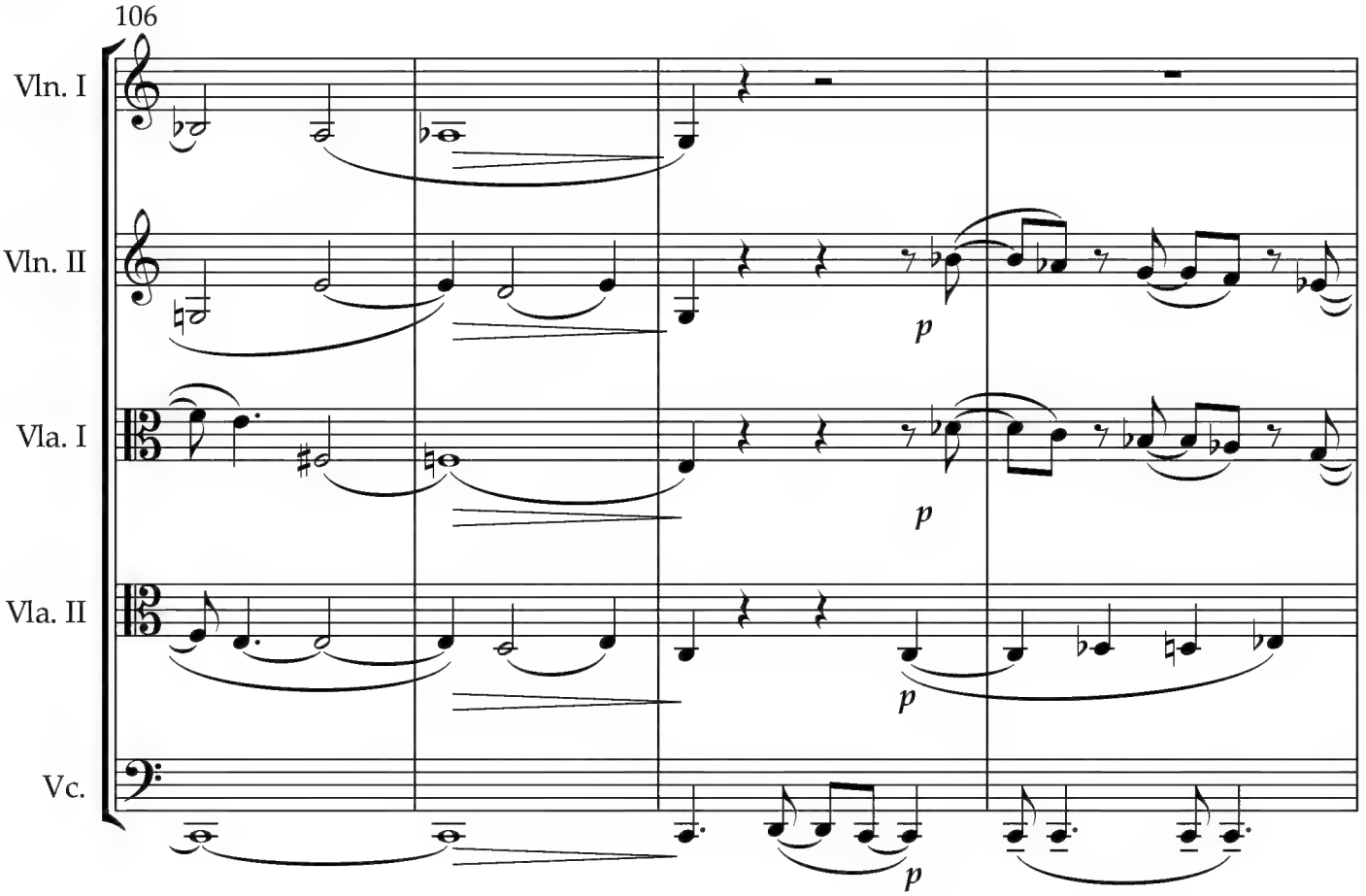
93

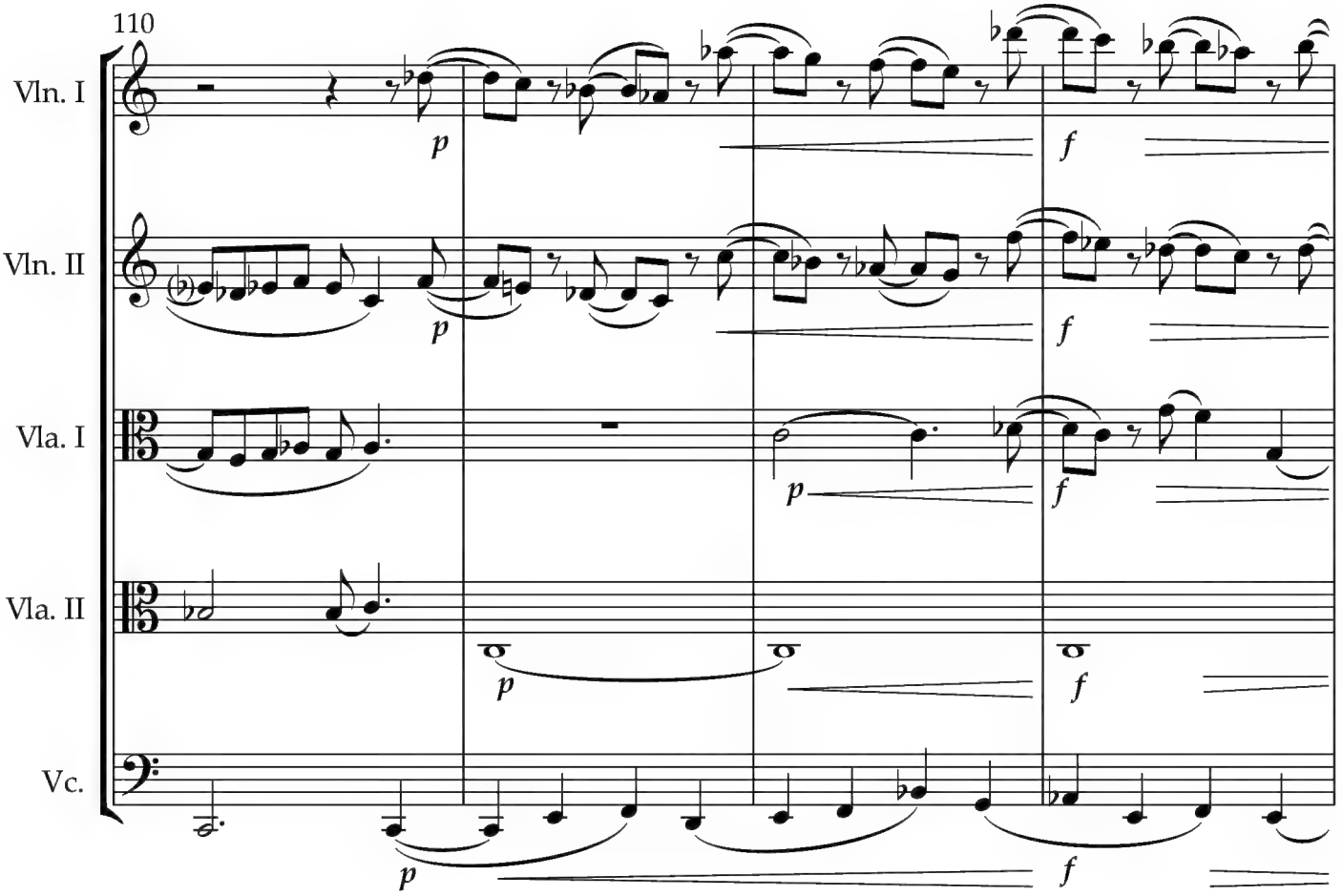
Vln. I
Vln. II
Vla. I
Vla. II
Vc.

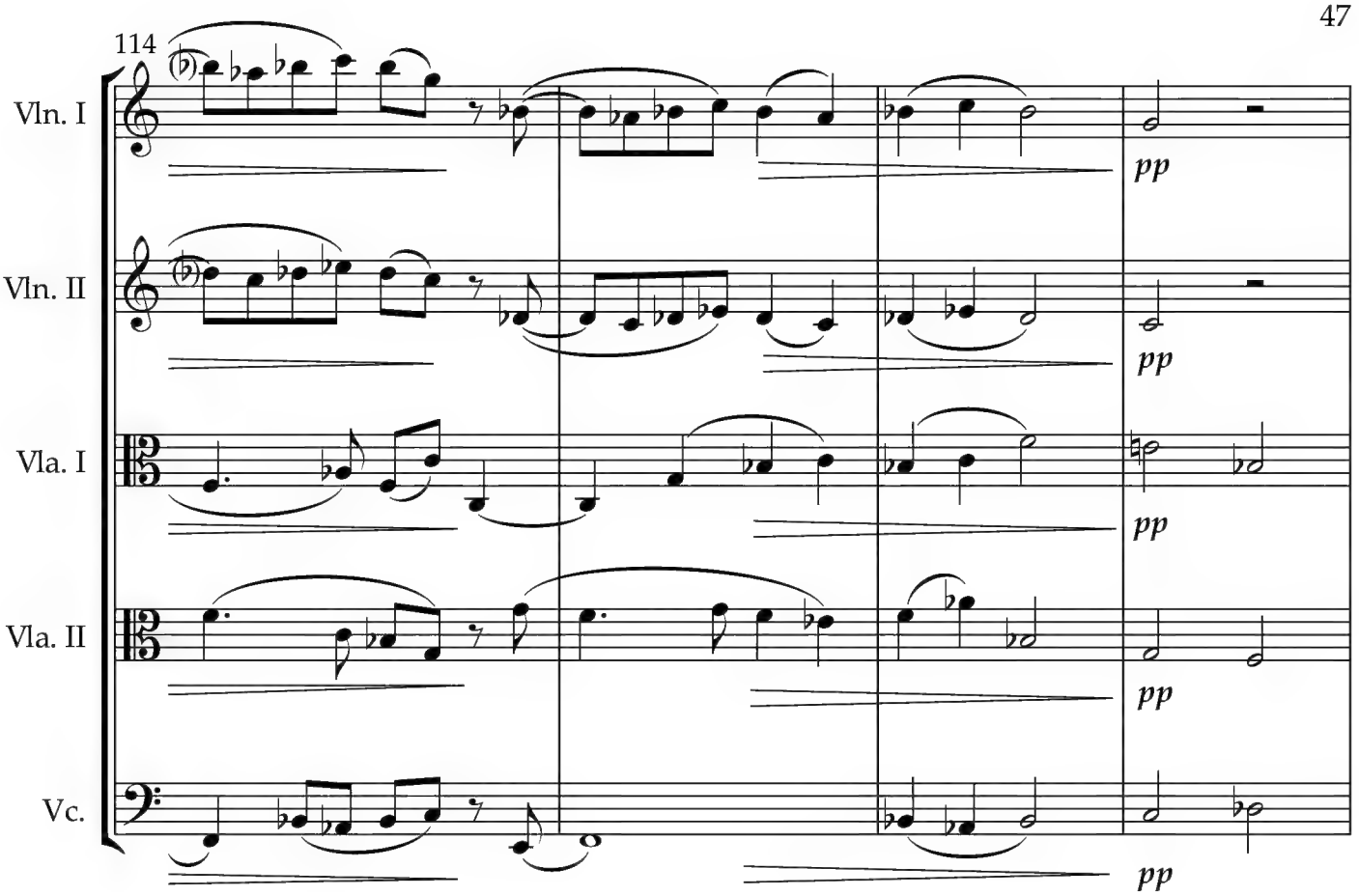
f *cresc.*

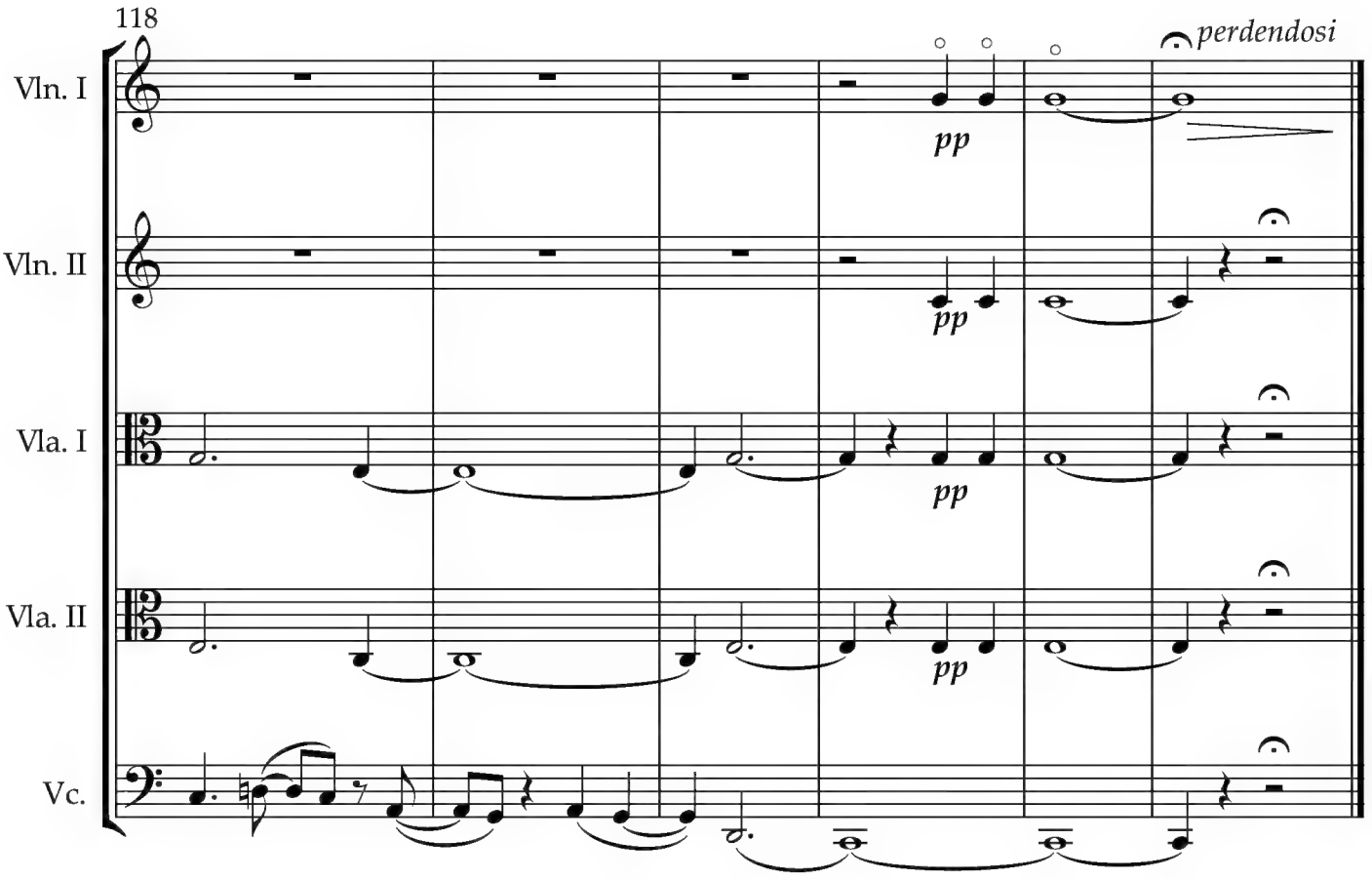

97
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
8va
ff
tr


101
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
f
dim.
p


106
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
p
p
p
p

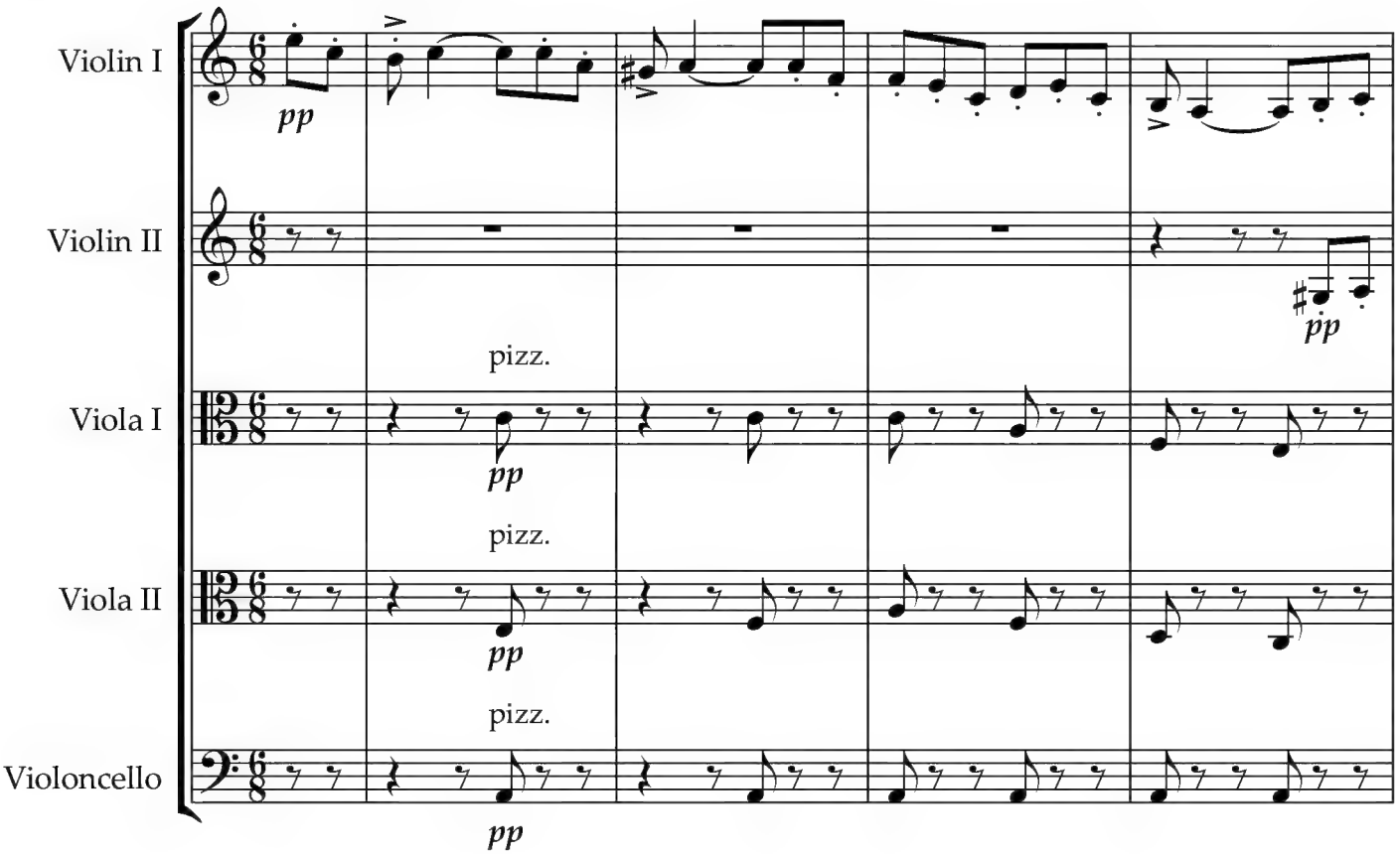

110
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
p
f
p
f
p
f
p
f
p
f

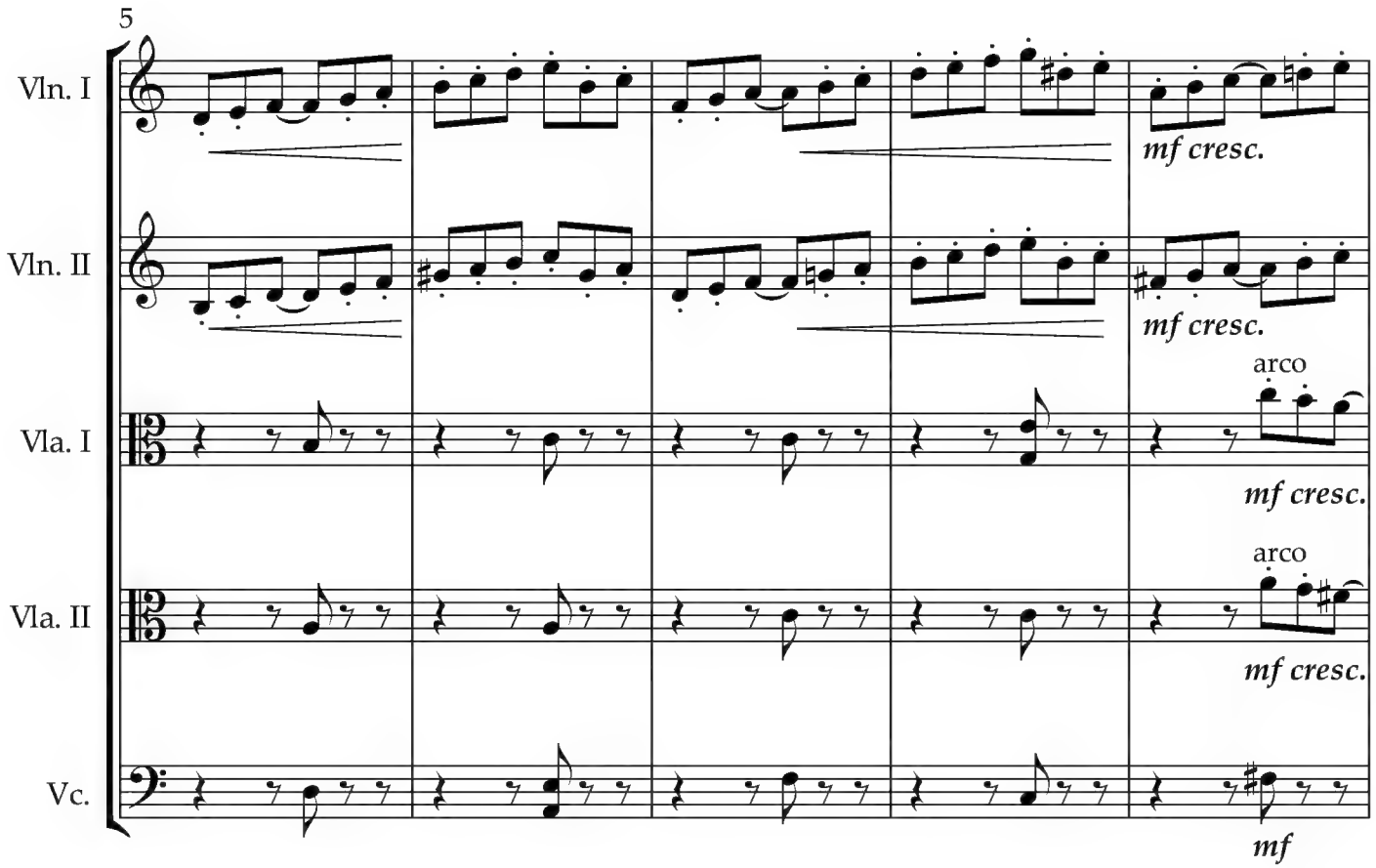

114
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
pp
pp
pp
pp

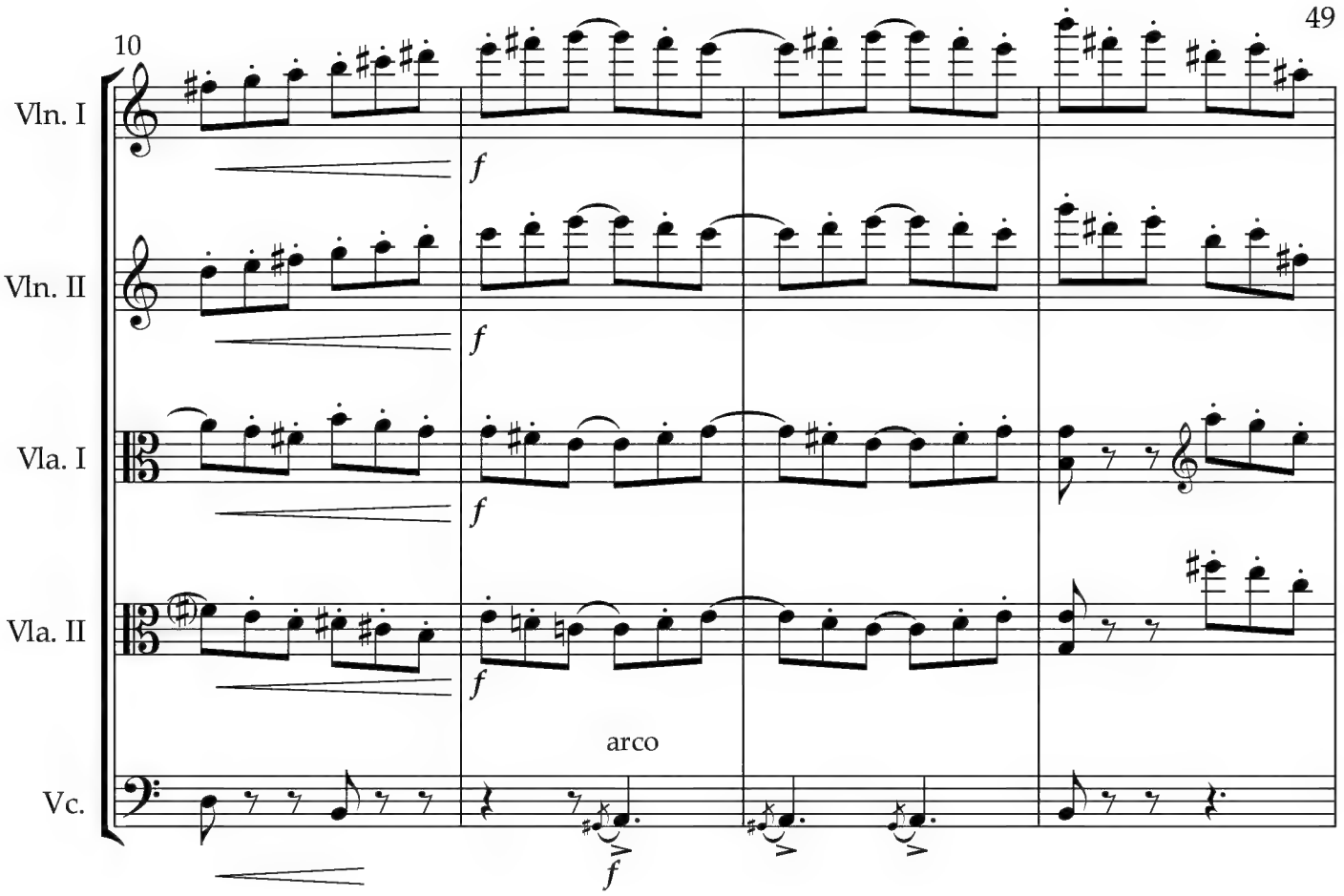

118
perdendosi
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
pp
pp
pp

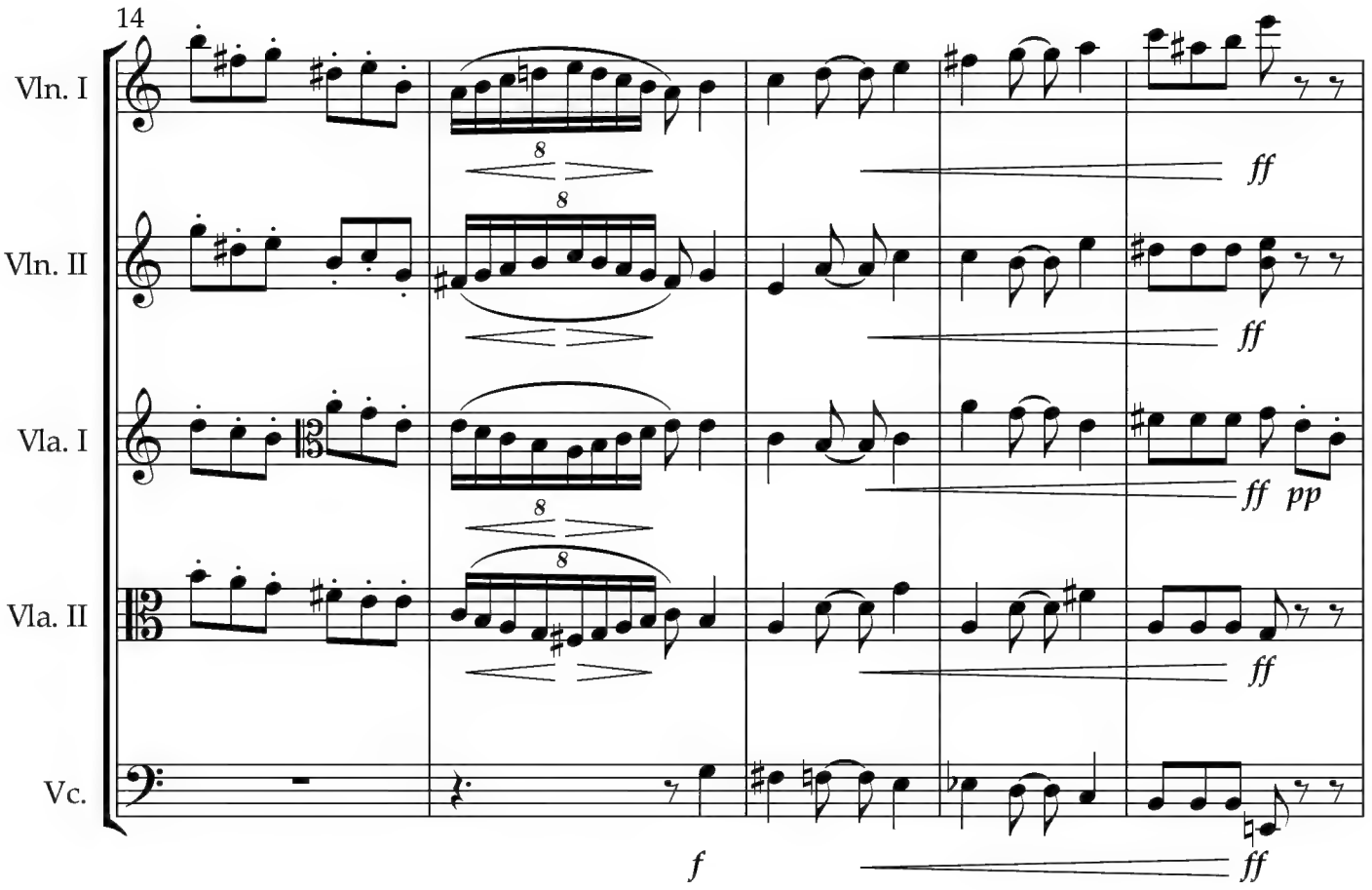
48

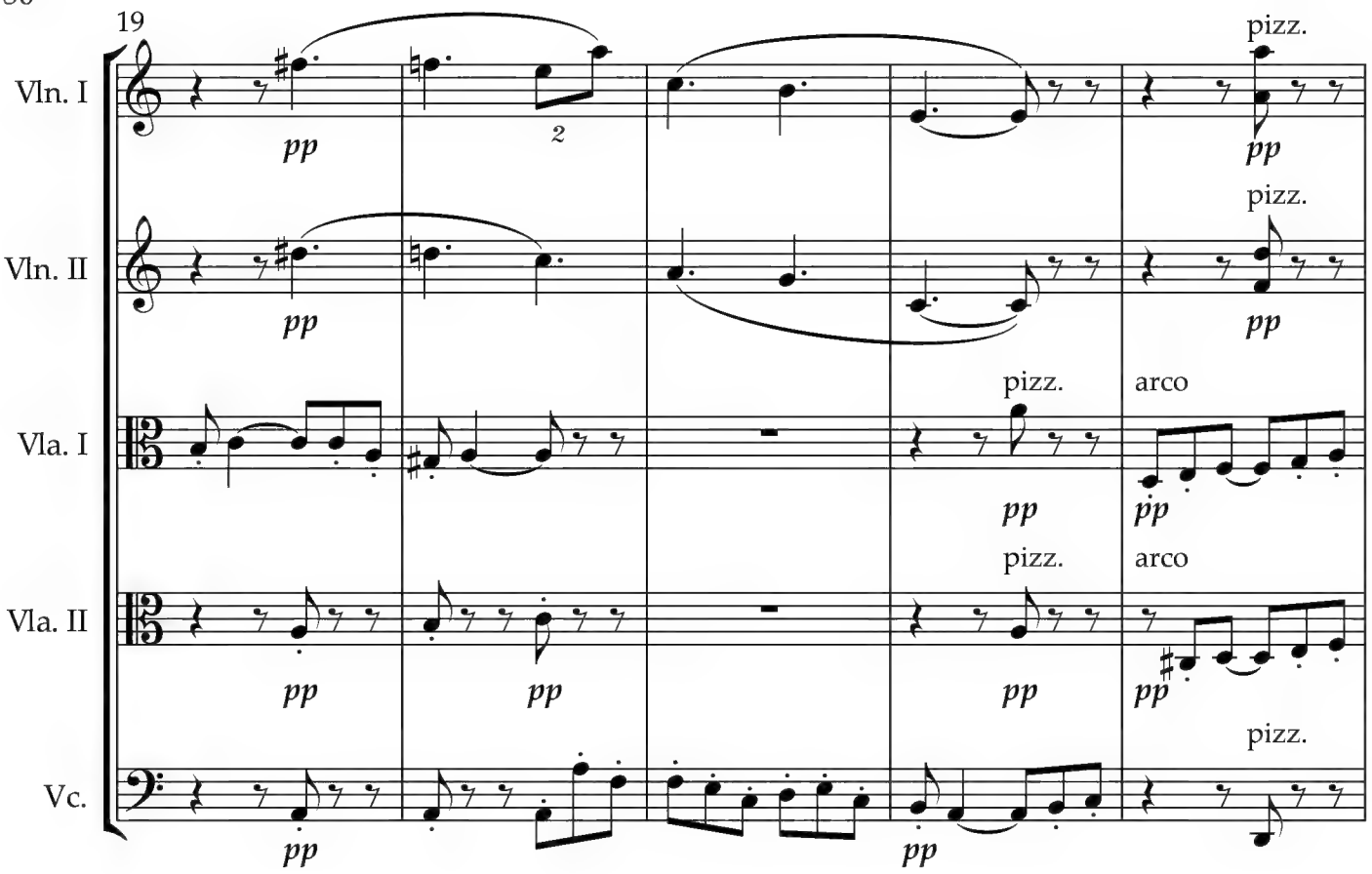
Scherzo. Presto

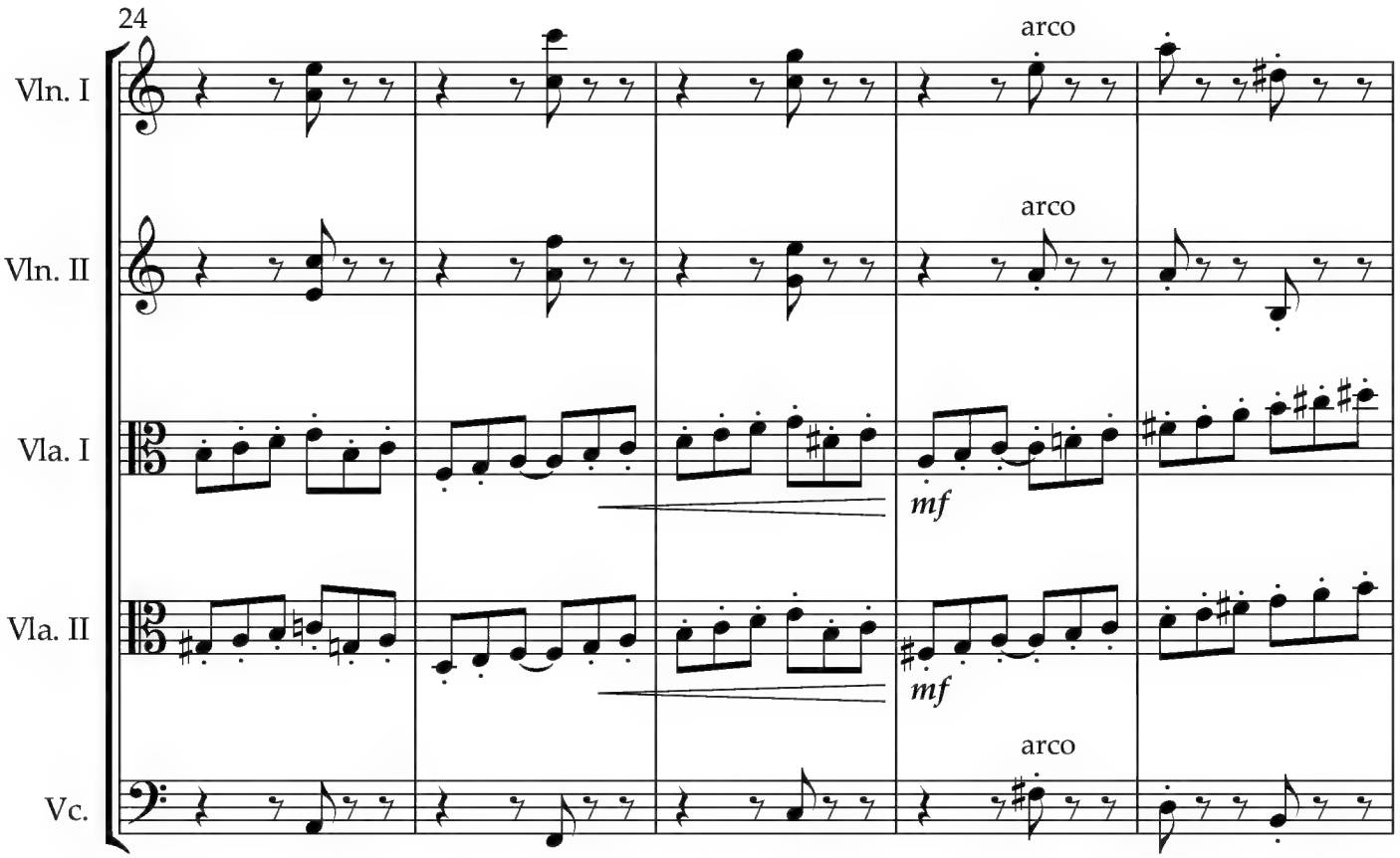


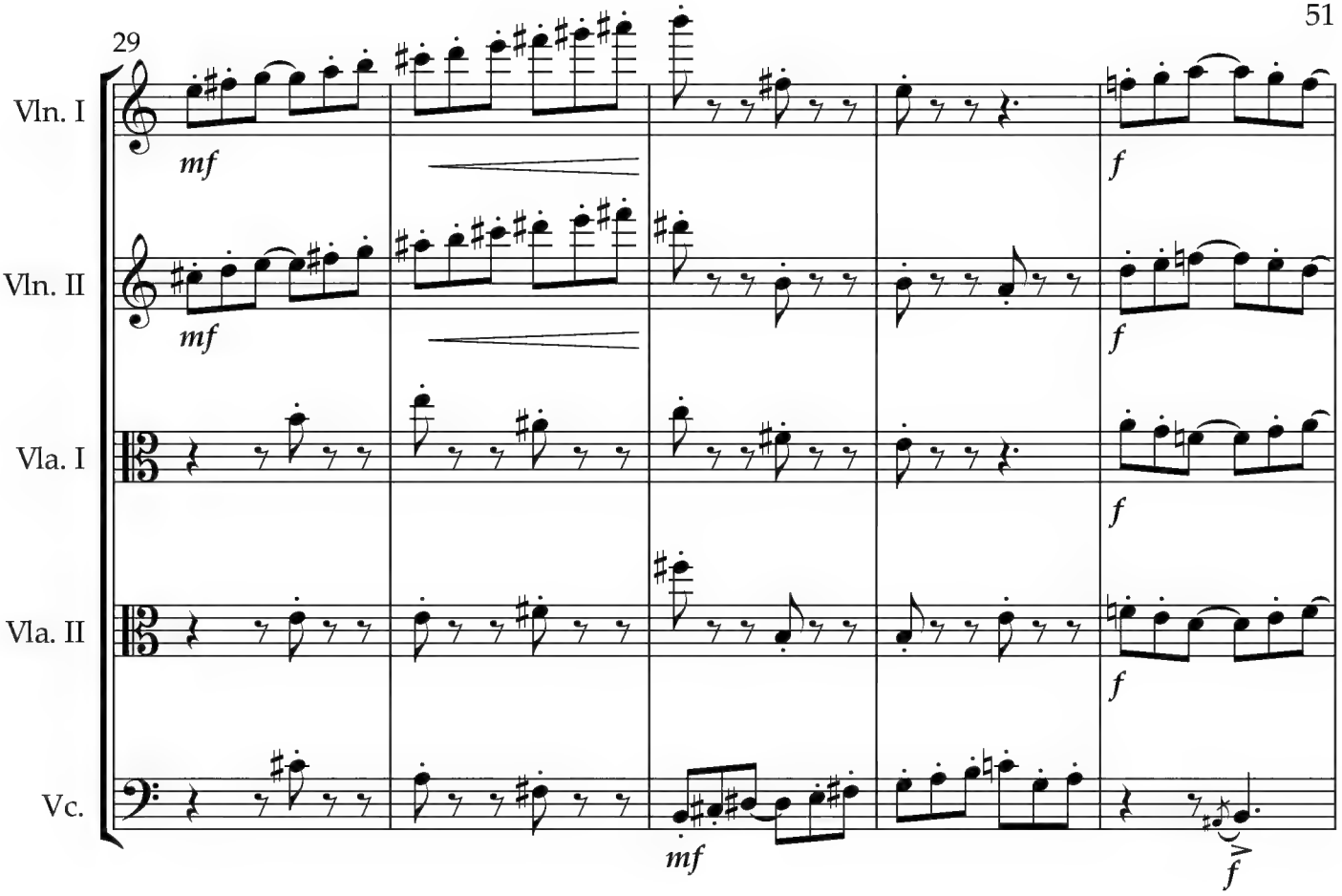


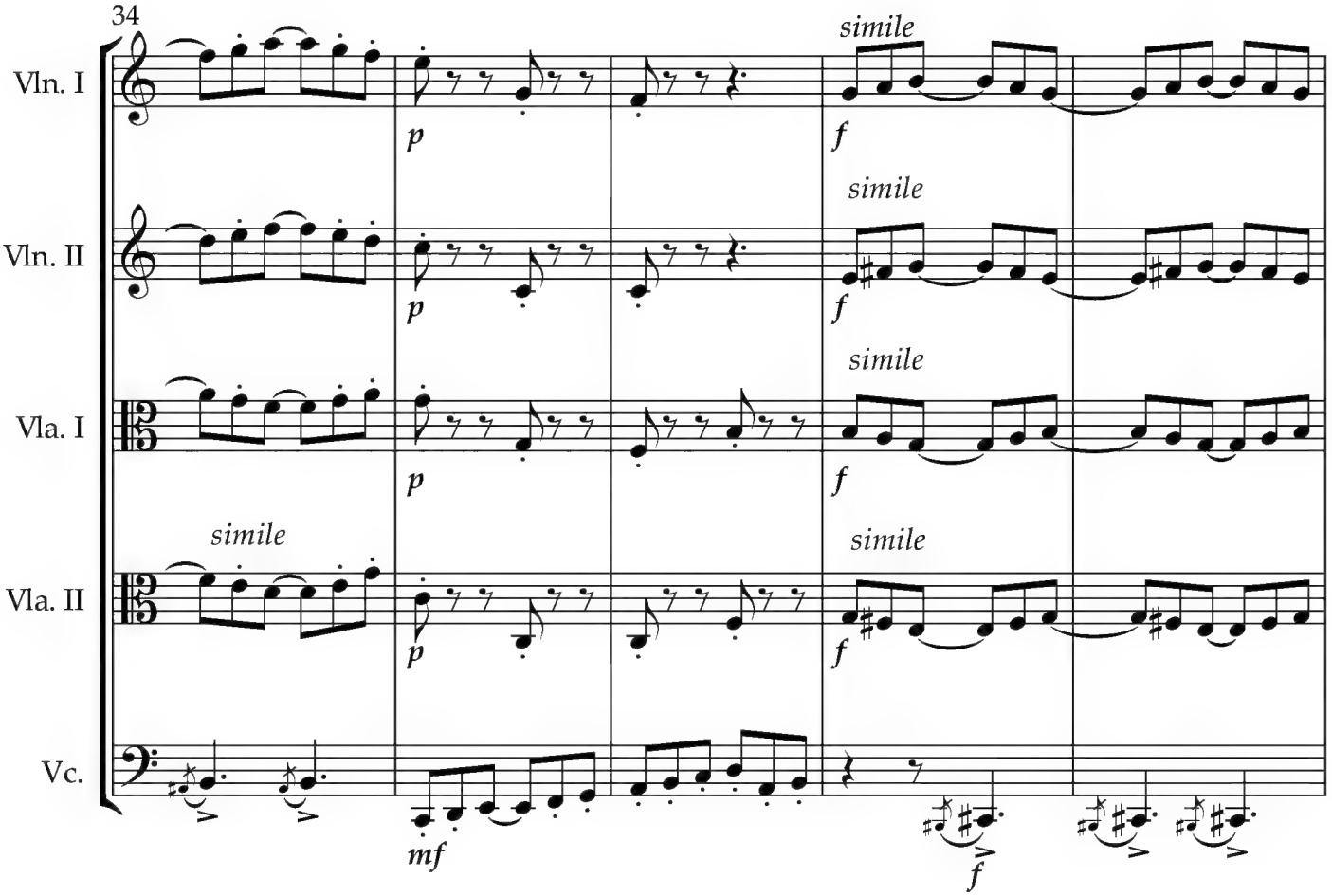

10
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
f
arco

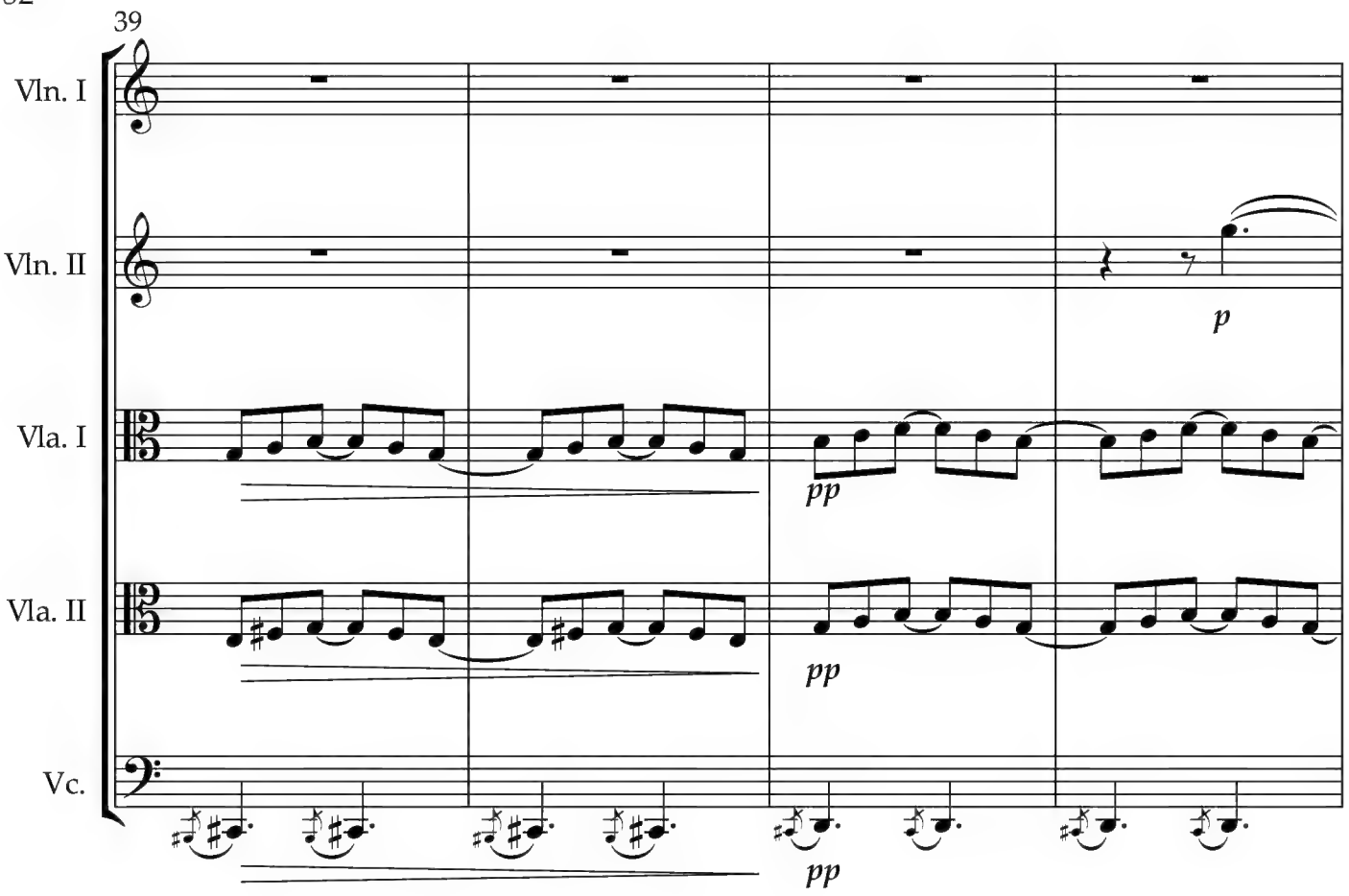

14
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
8
ff
pp
f

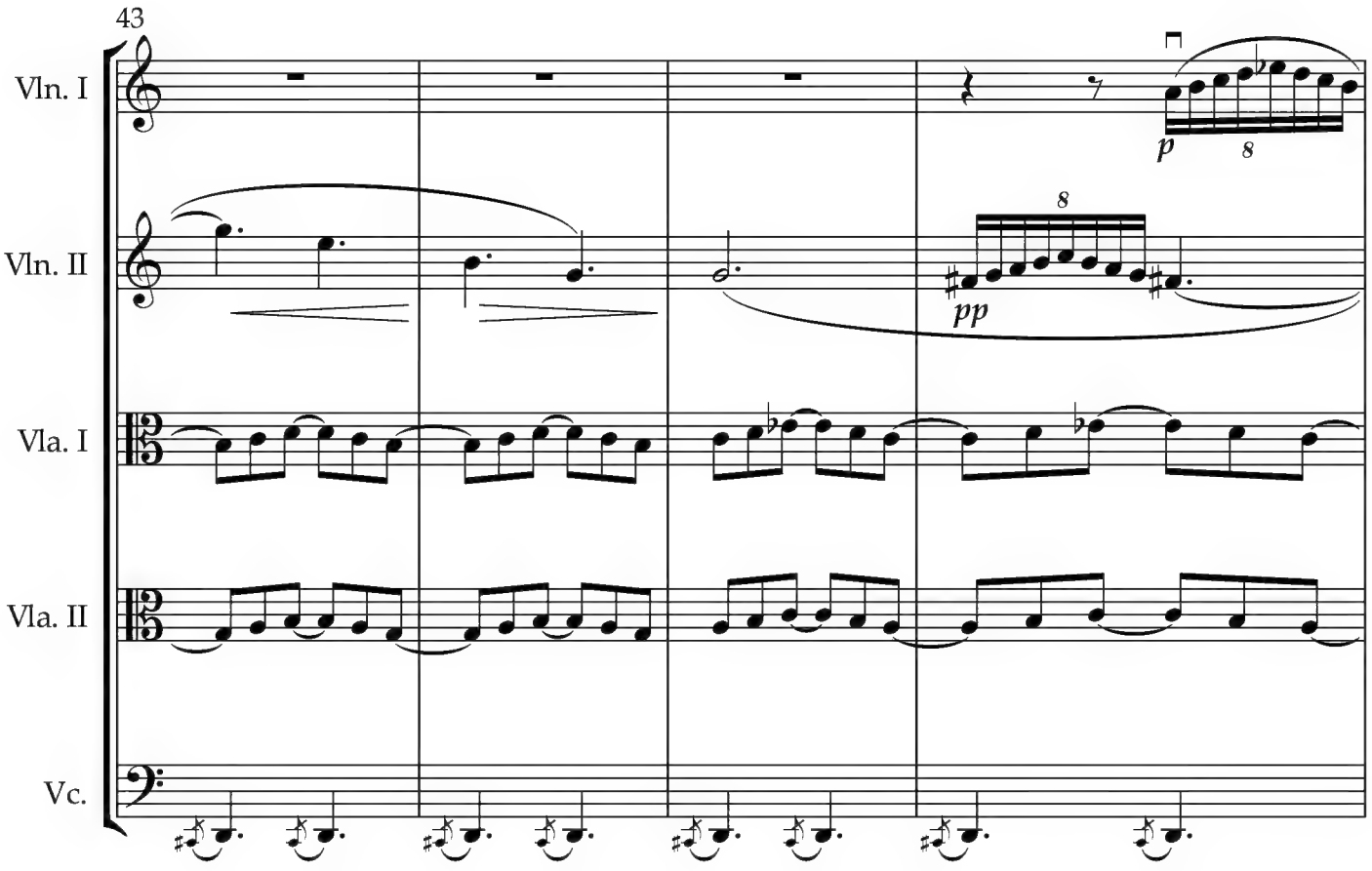

19
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
2
pizz.
arco

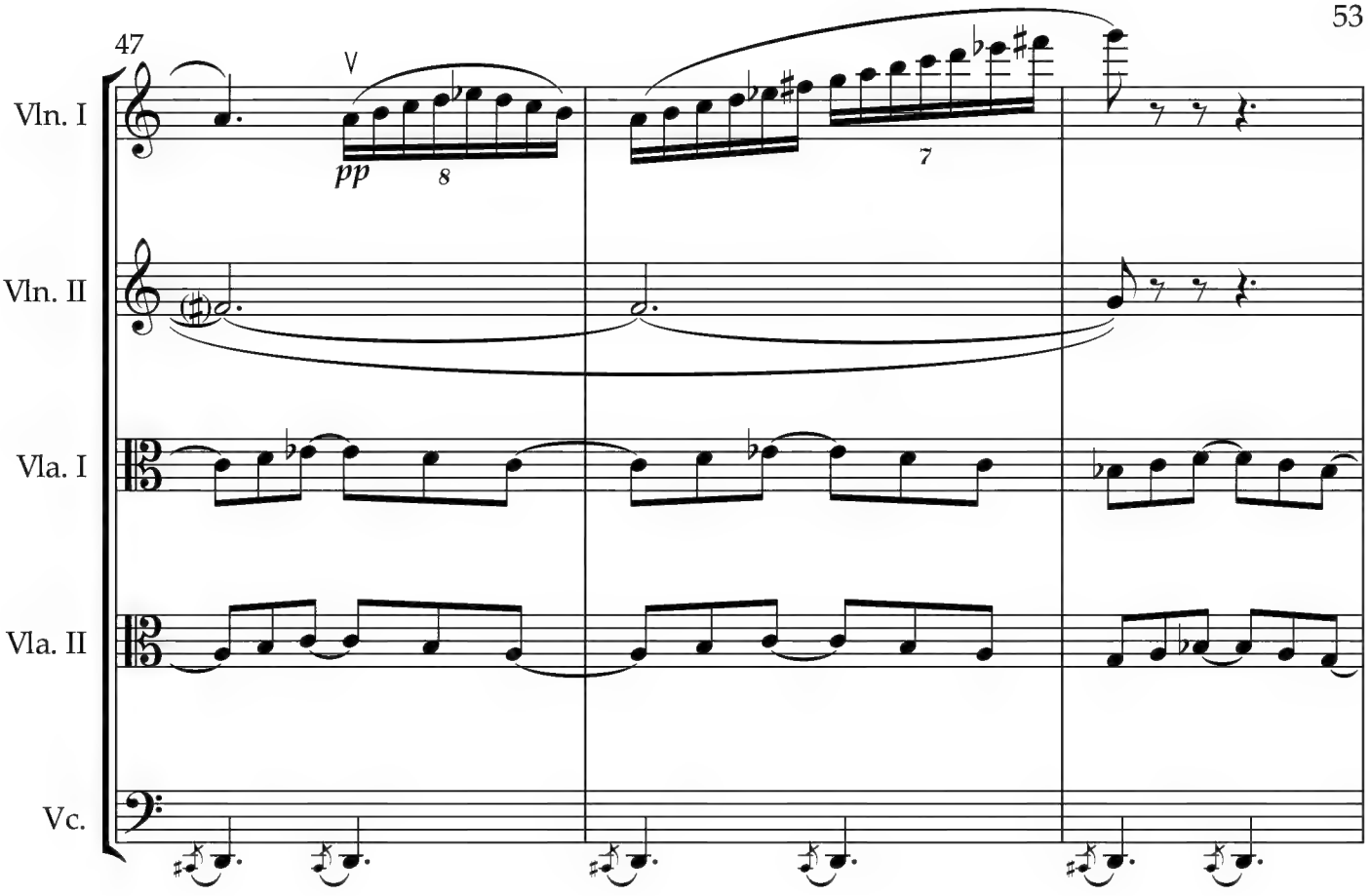

24
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
arco
mf

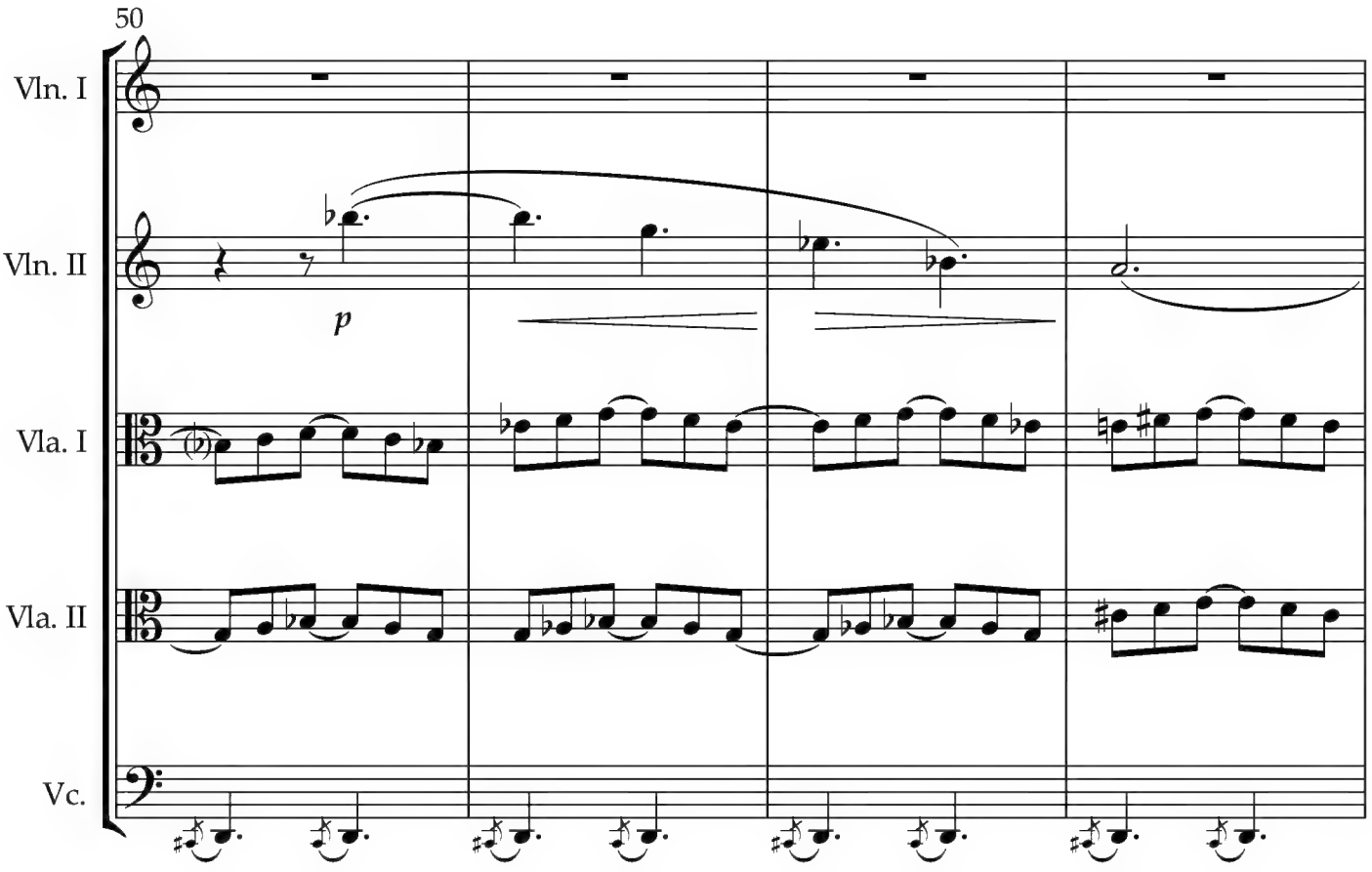

29
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
mf
f

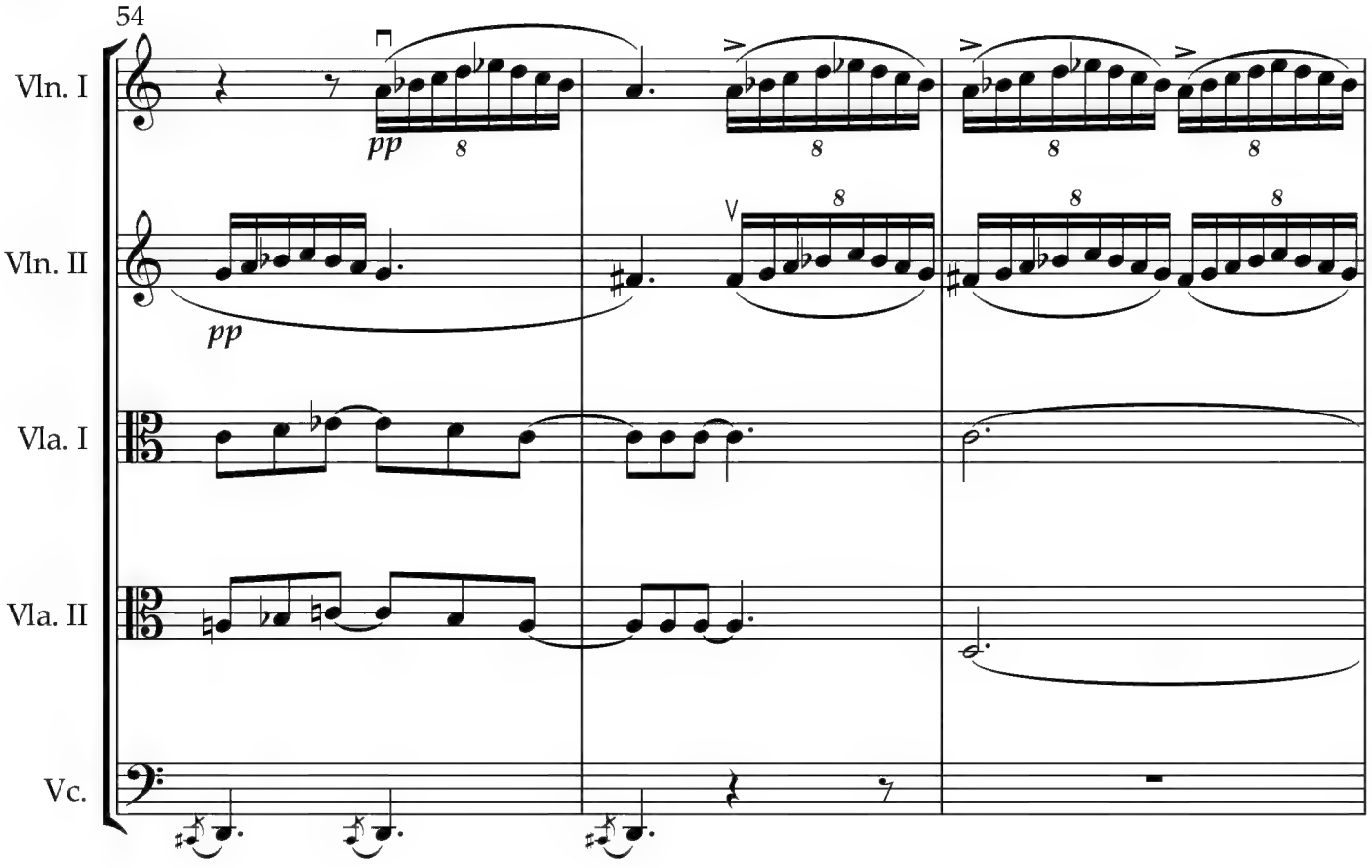

34
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
simile
p
mf
f

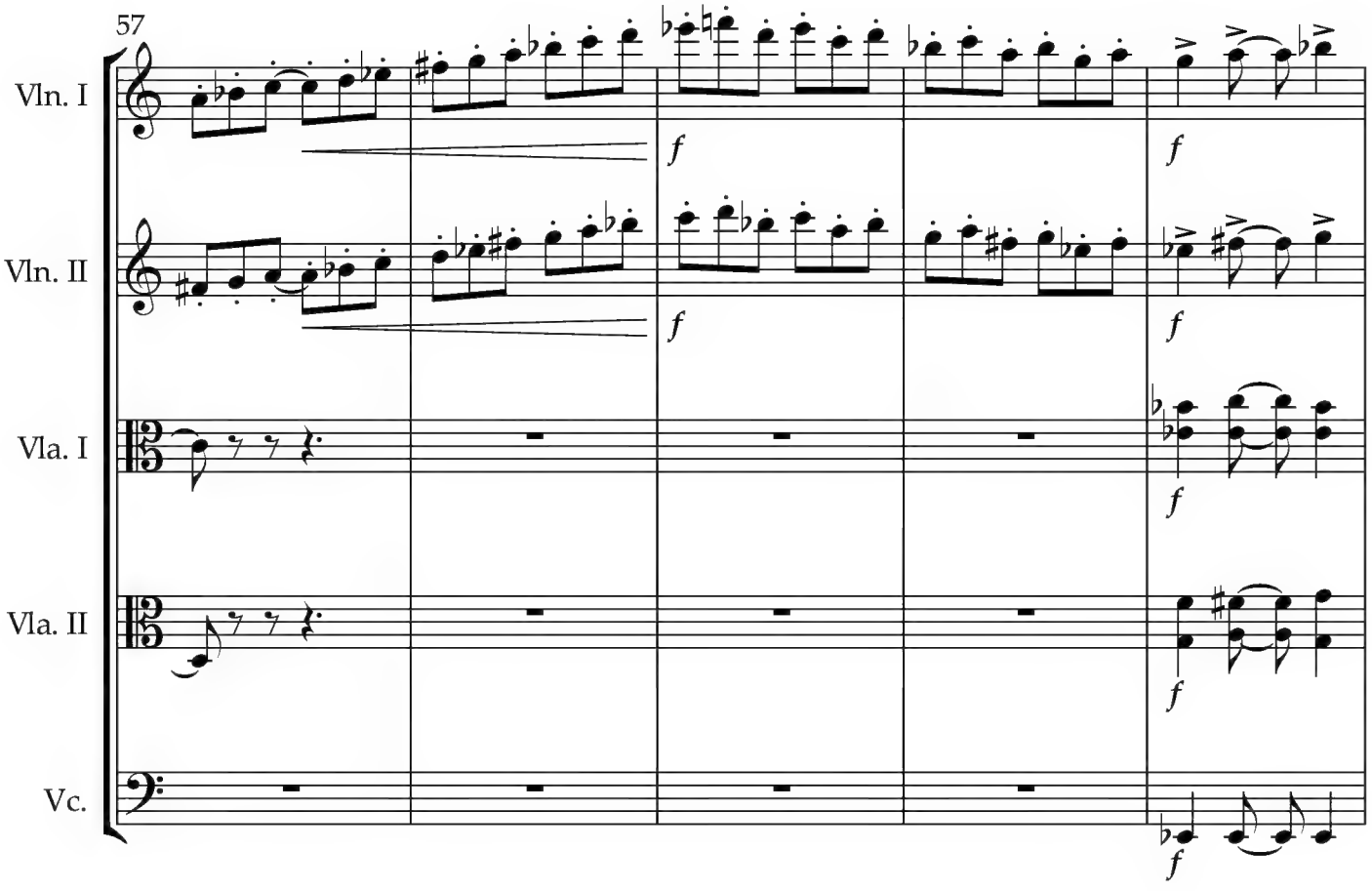

39
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
p
pp
pp
pp

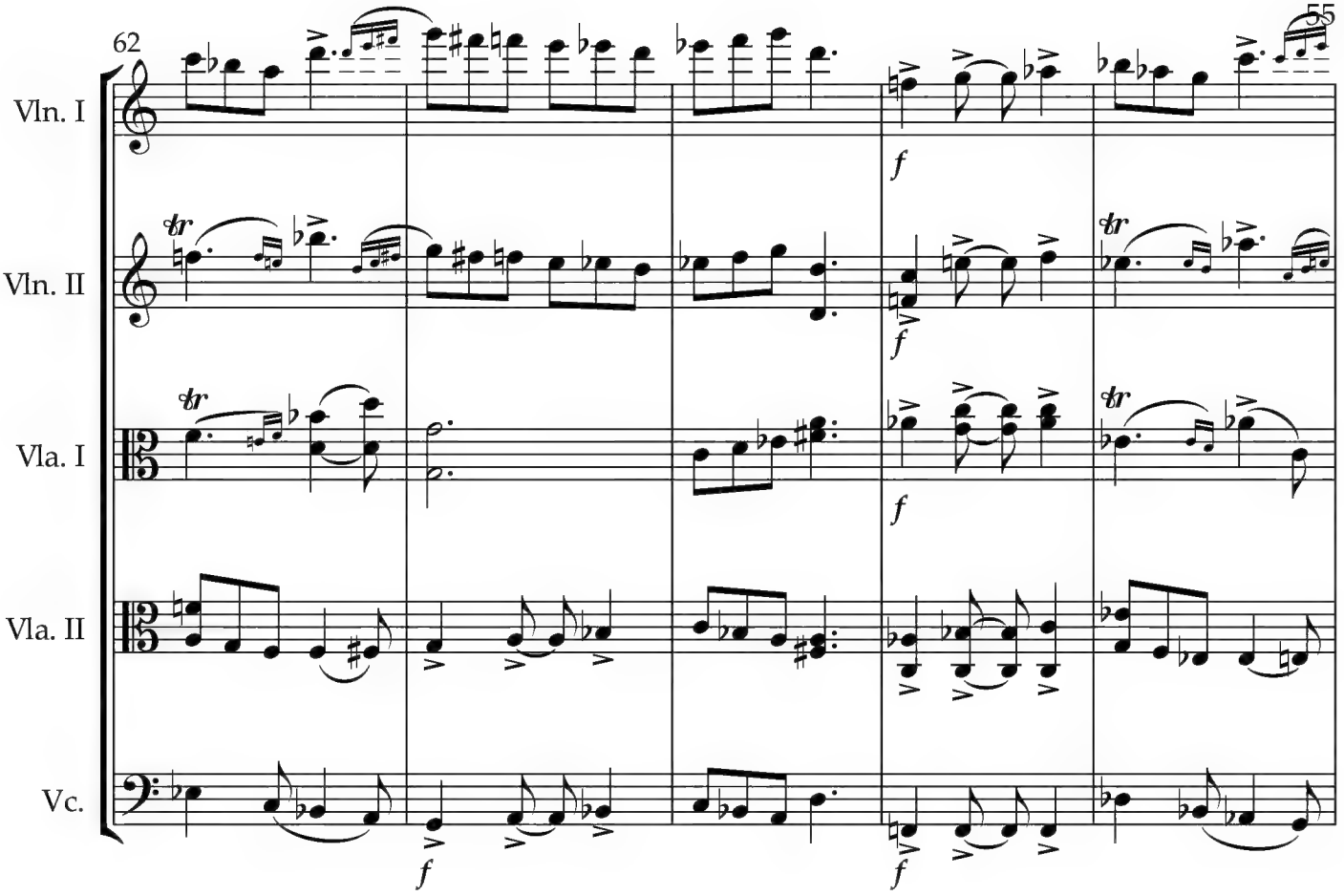

43
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
p
8
8
pp

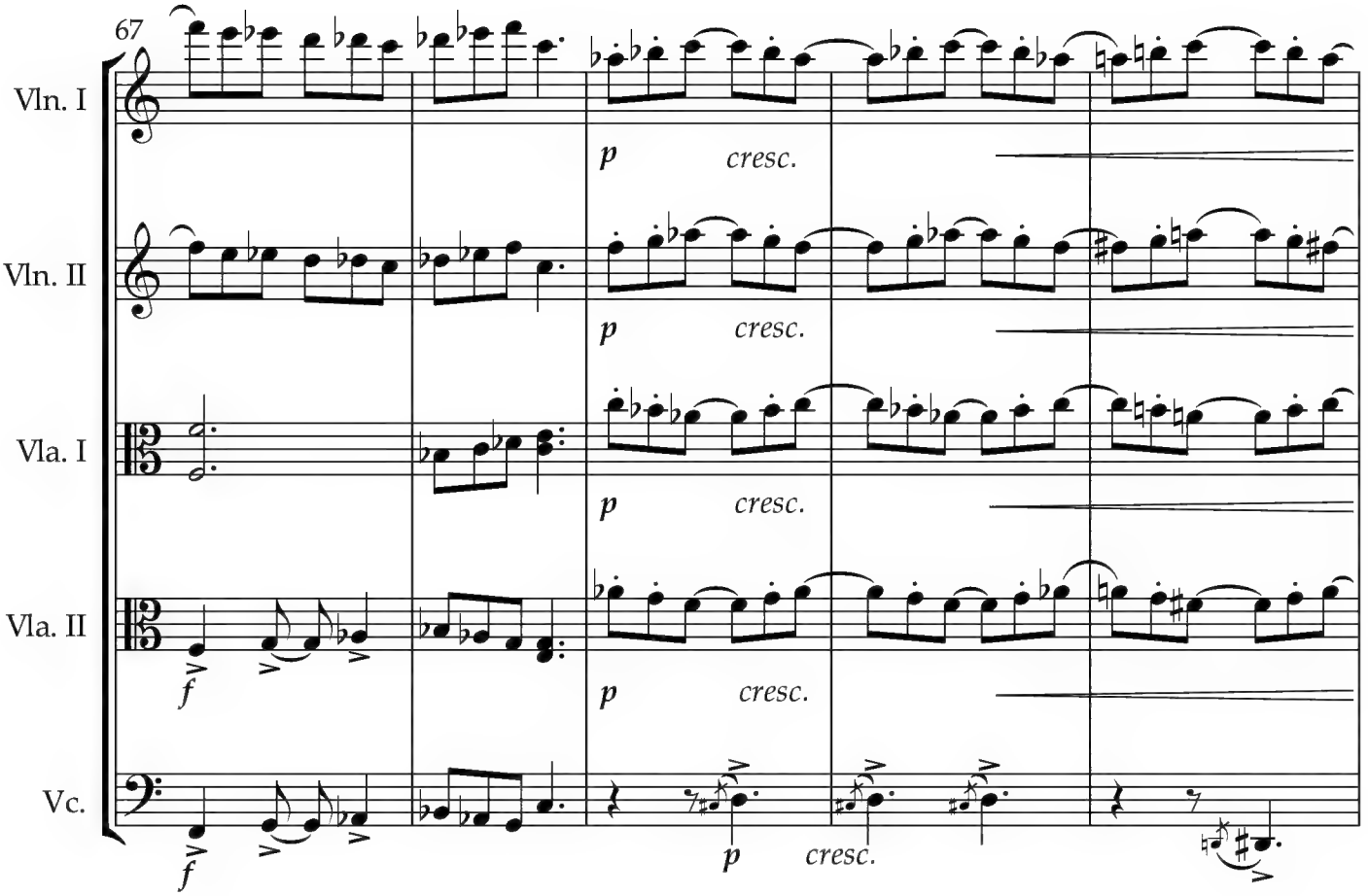

47
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
8
7

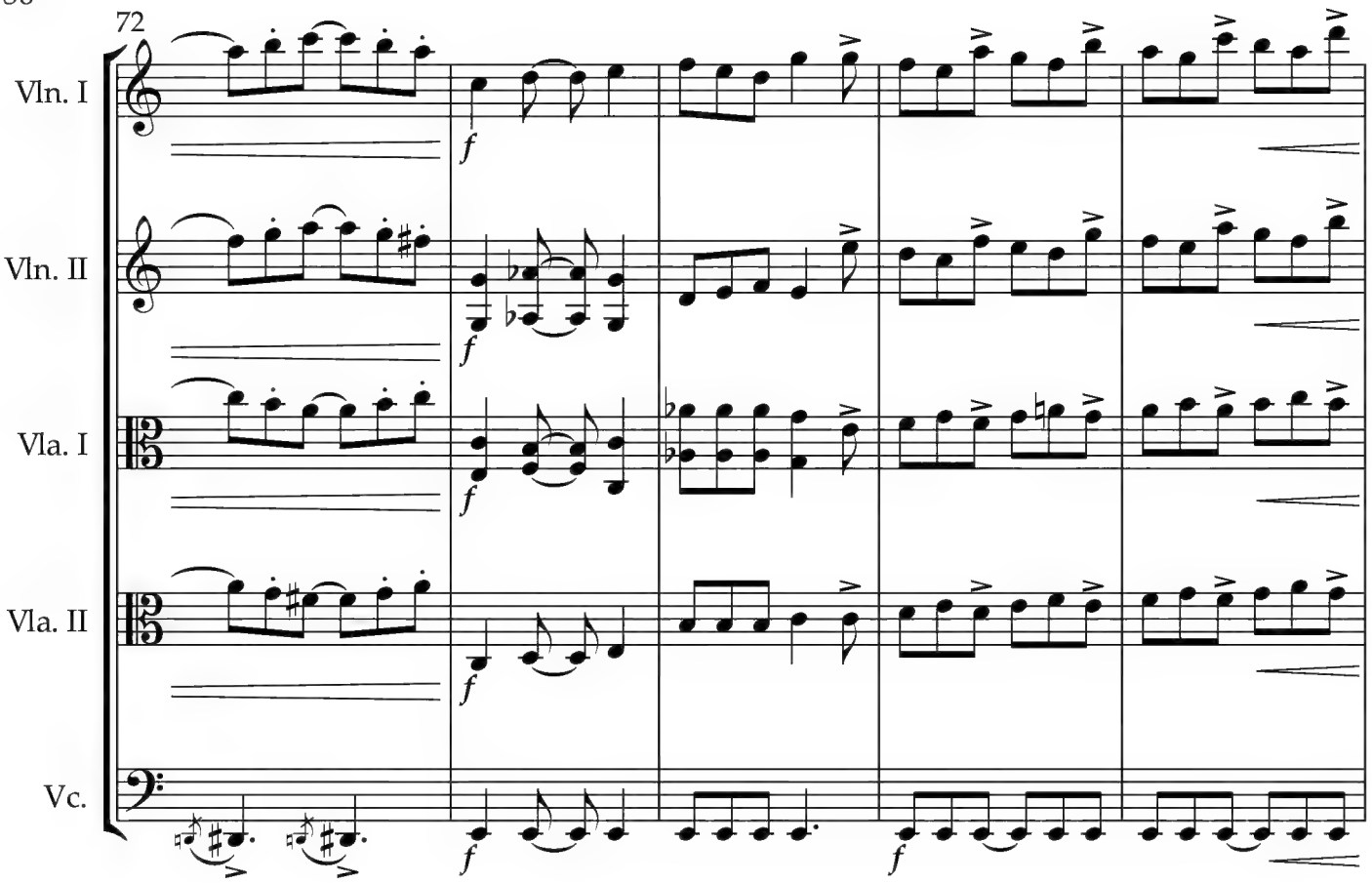

50
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
p

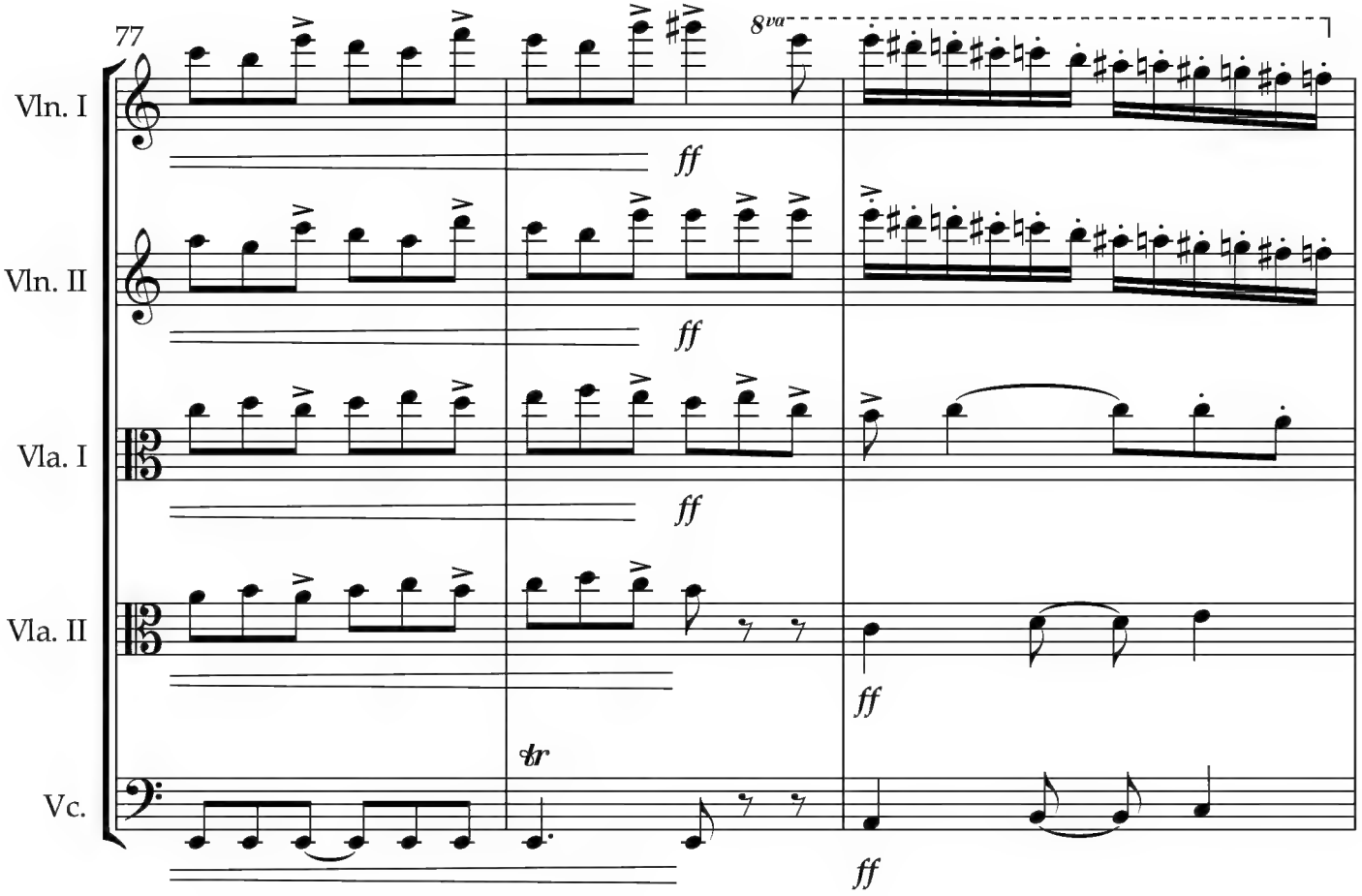

54
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
8

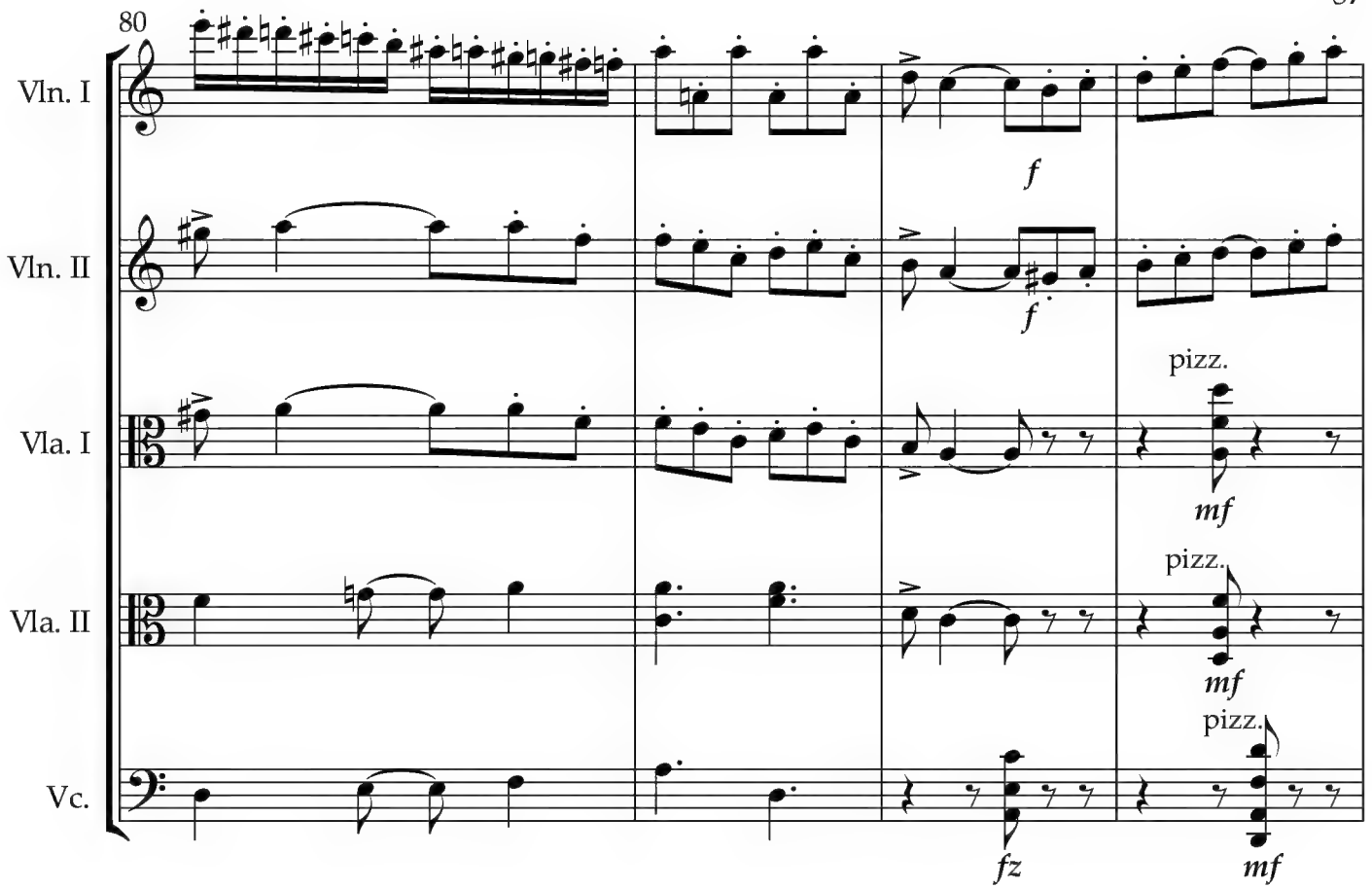

57
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
f

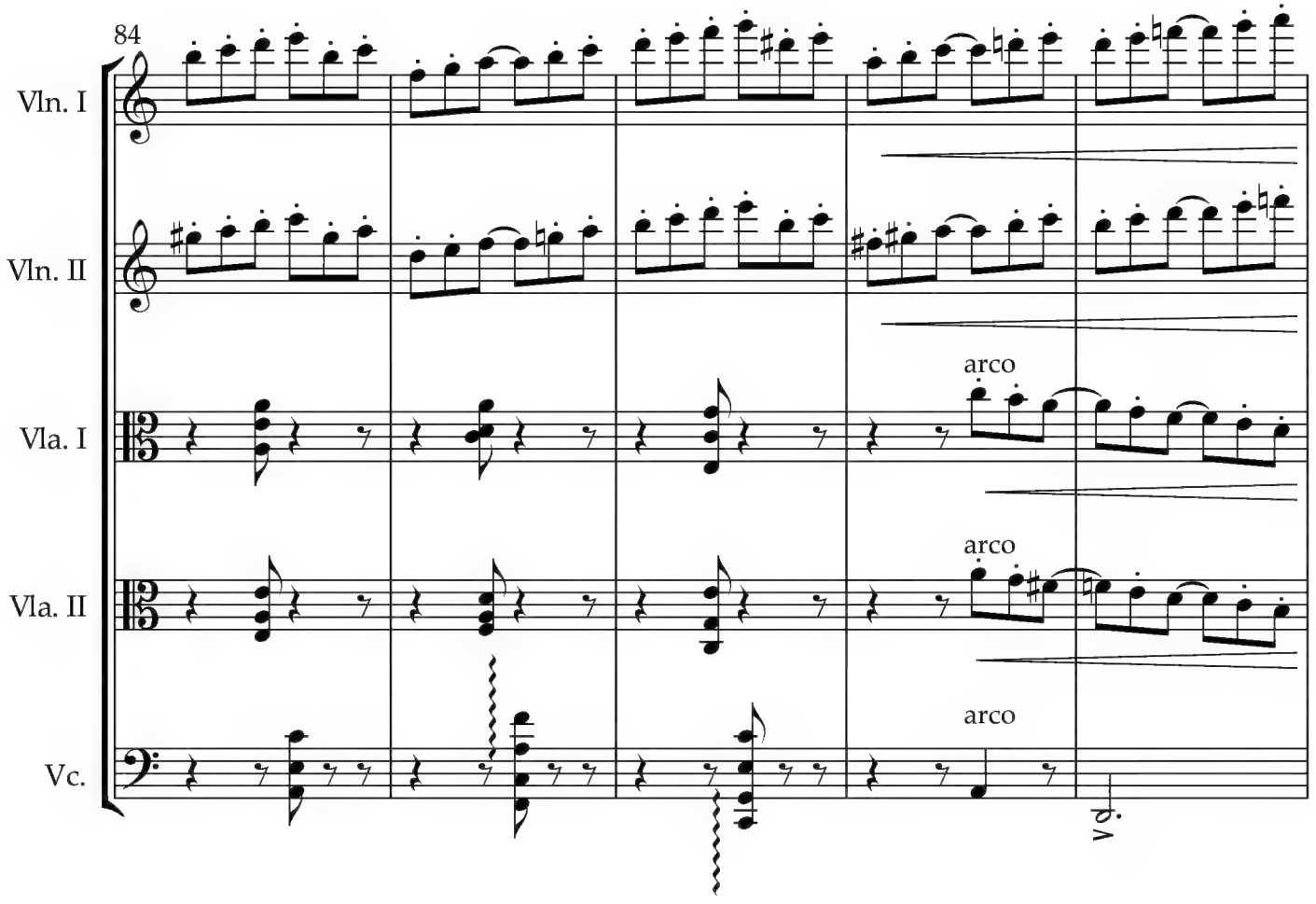

62
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
f

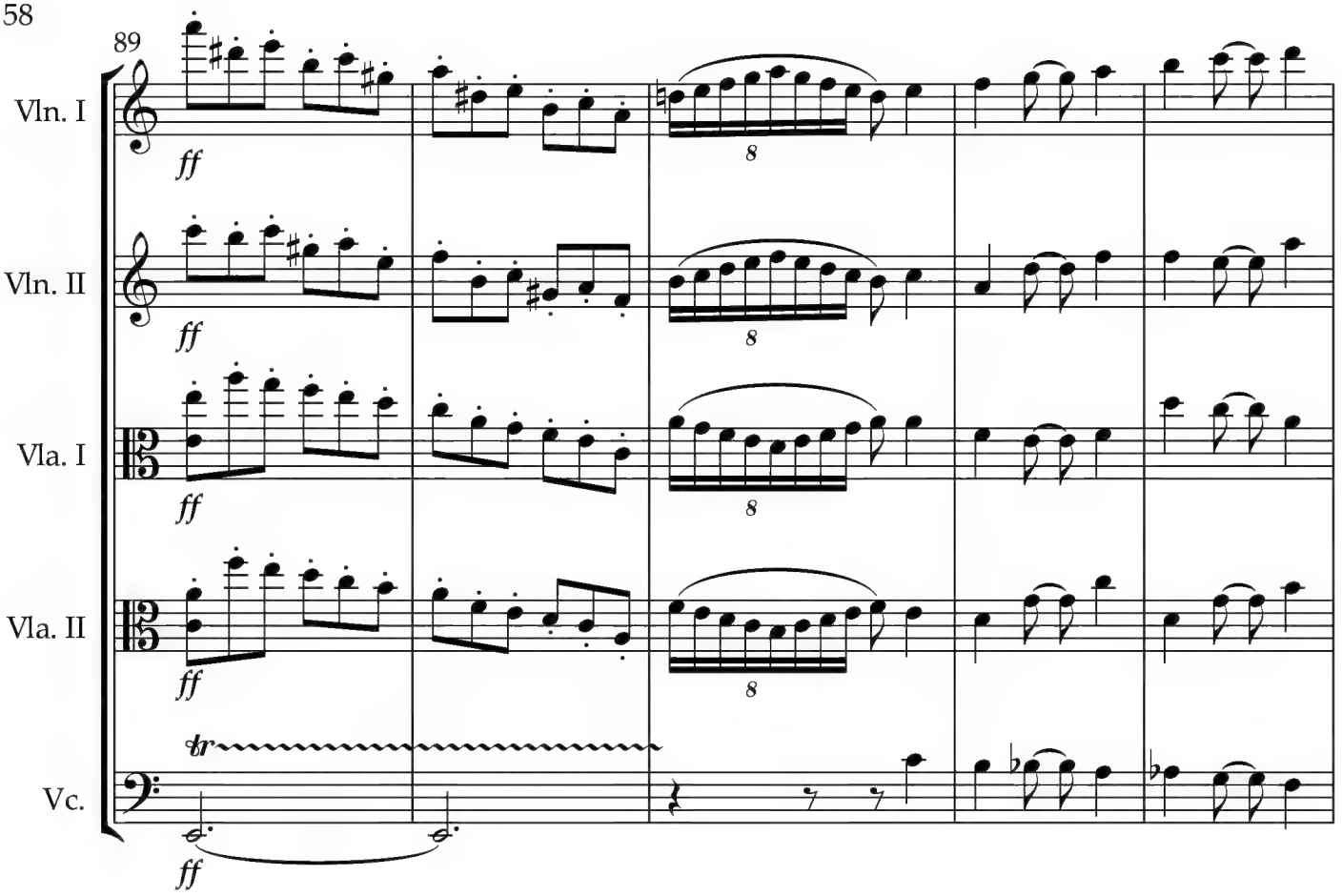

67
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
p
cresc.
f

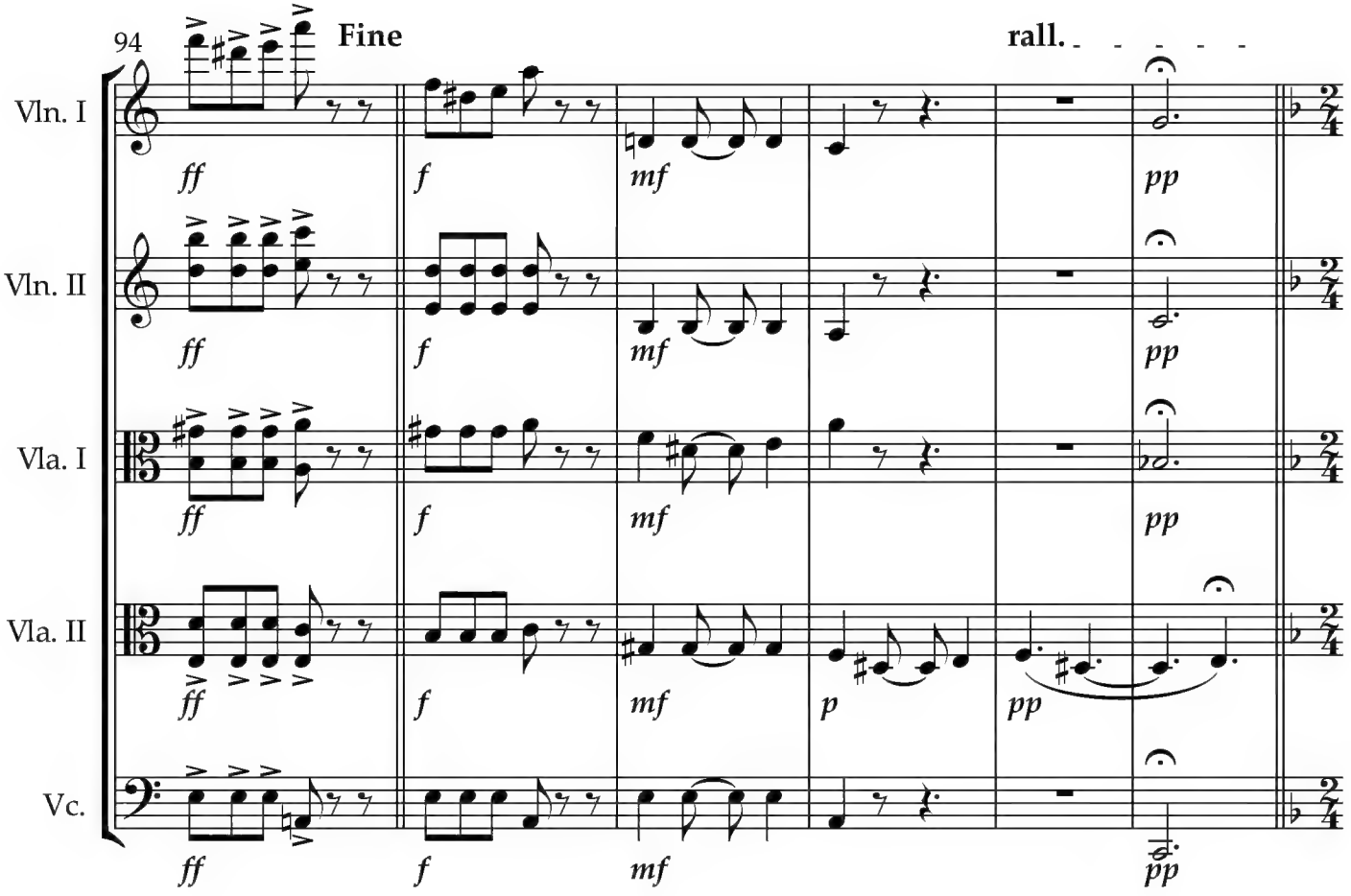

72
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
f


77
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
8va
ff
tr

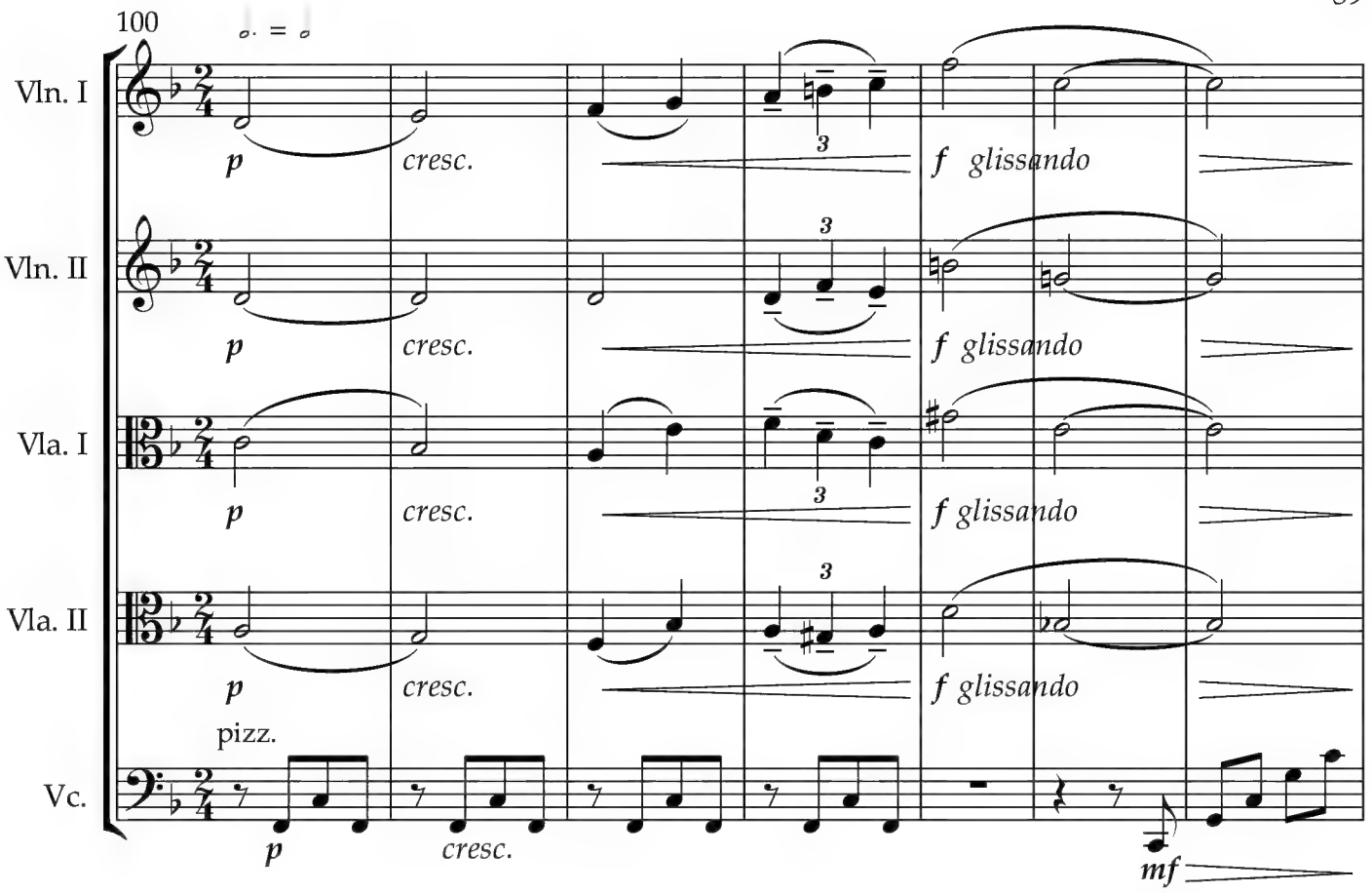

80
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
f
f
pizz.
mf
pizz.
mf
pizz.
fz
mf

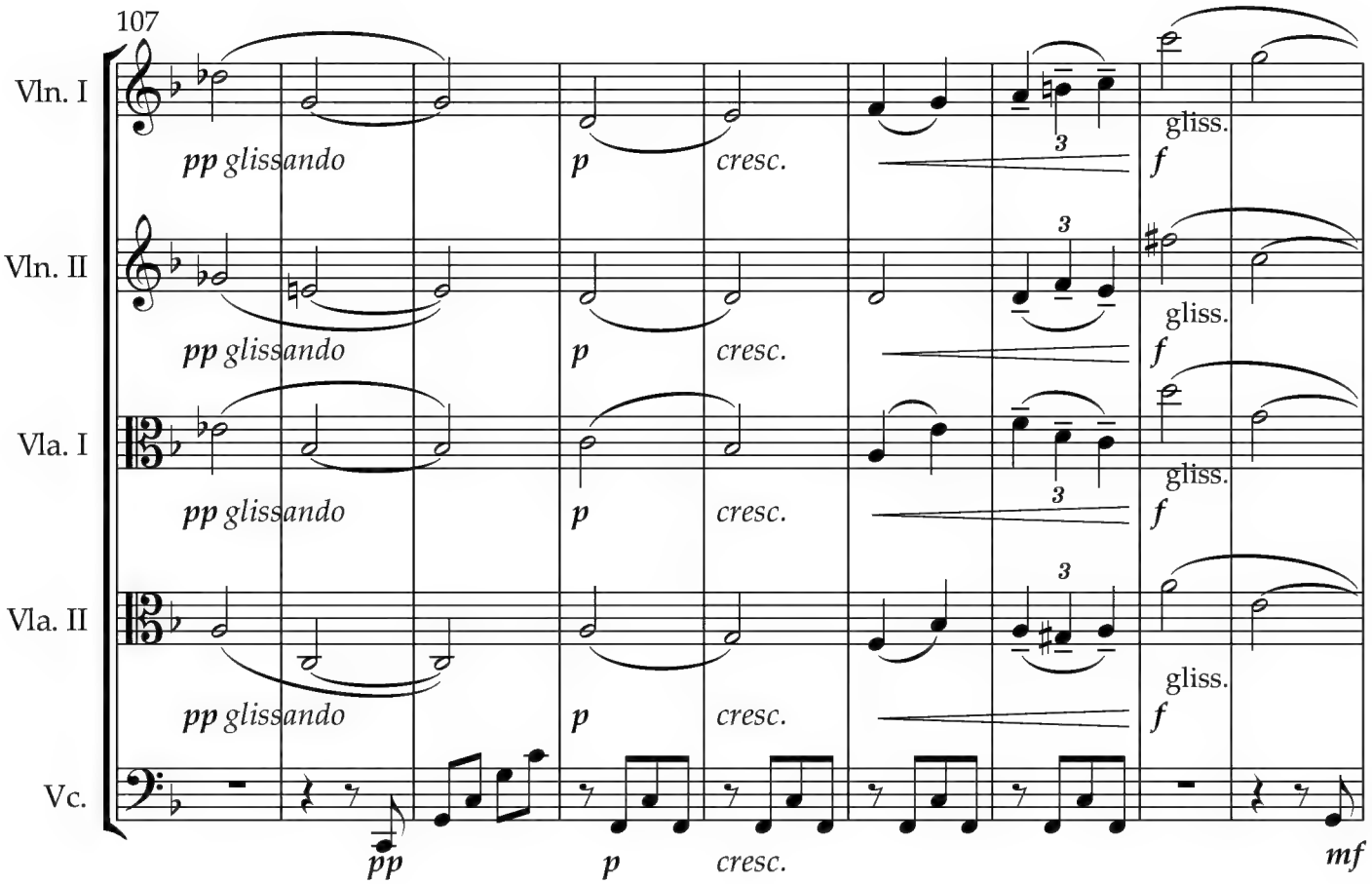

84
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
arco
arco
arco

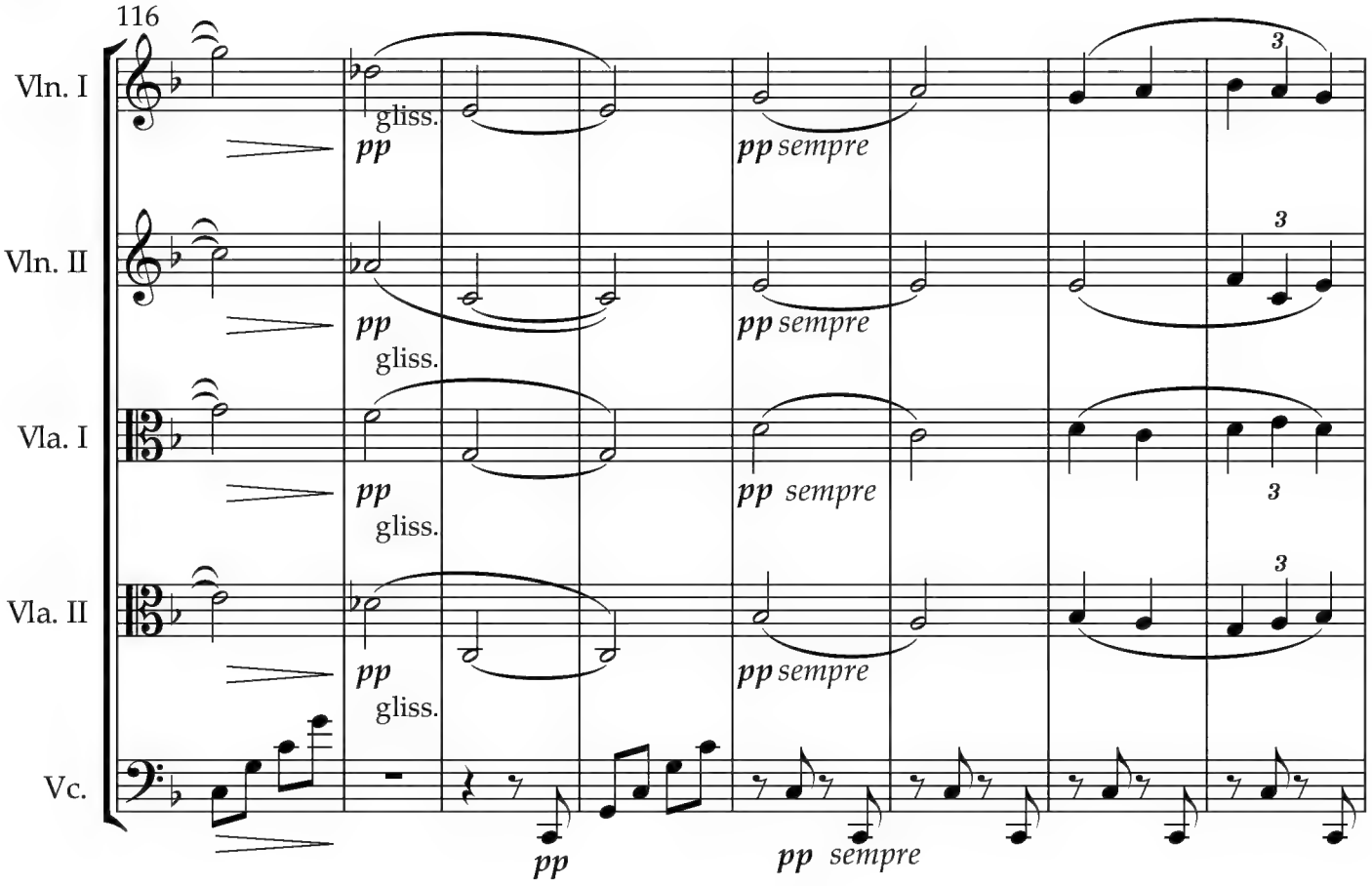

89
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
ff
8
tr

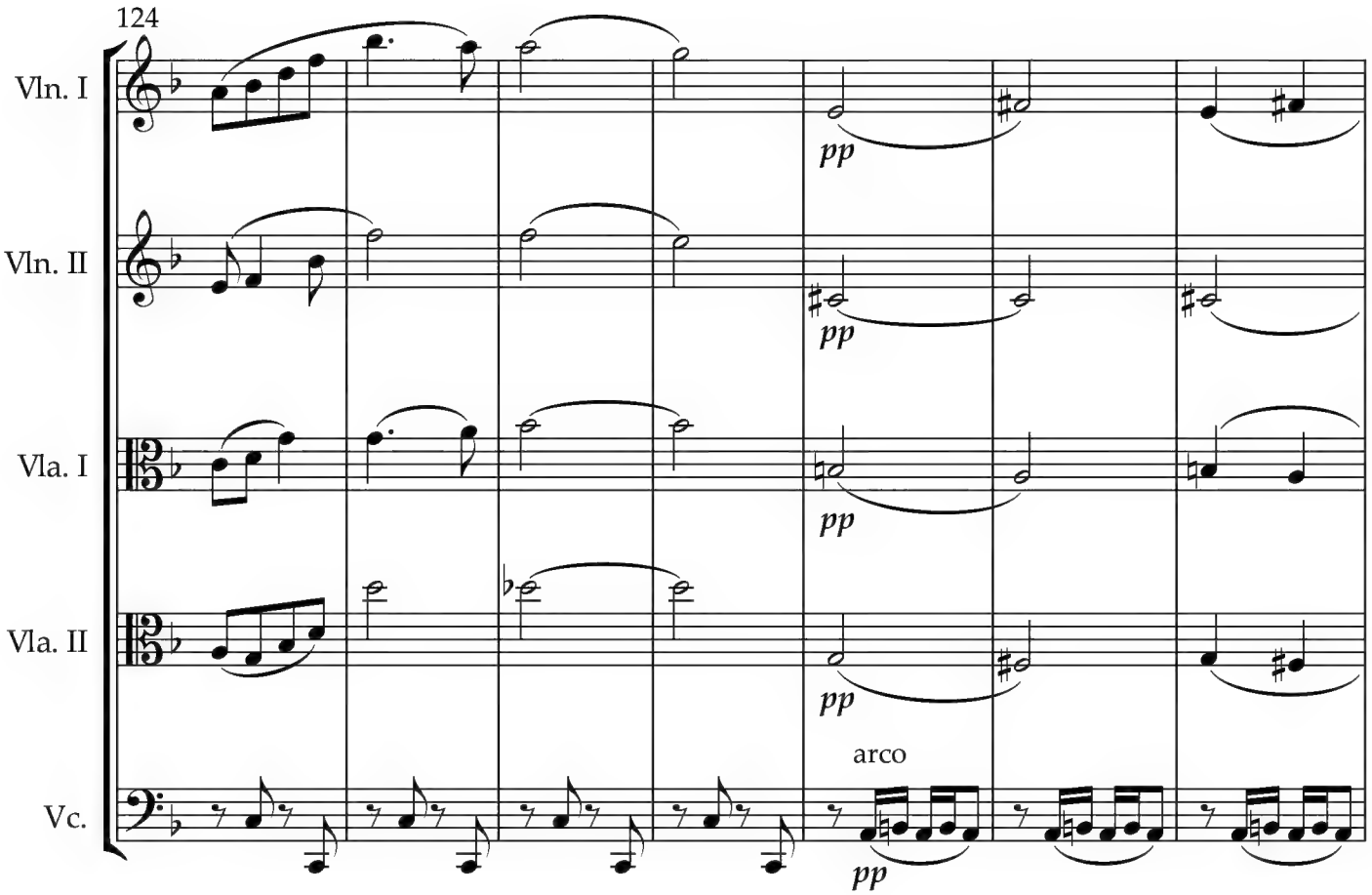

94
Fine
rall.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
ff
f
mf
p
pp

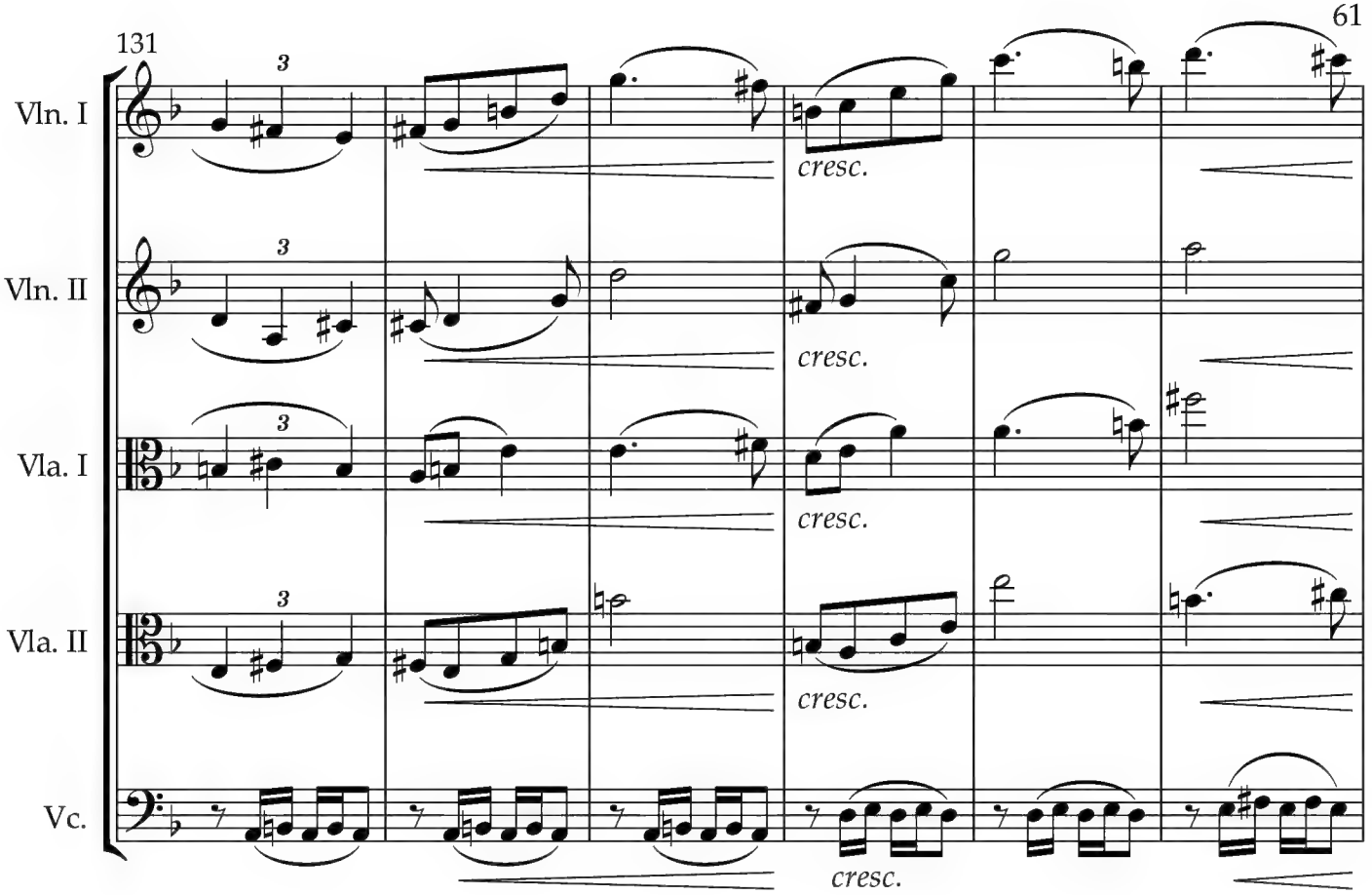
L'istesso Tempo

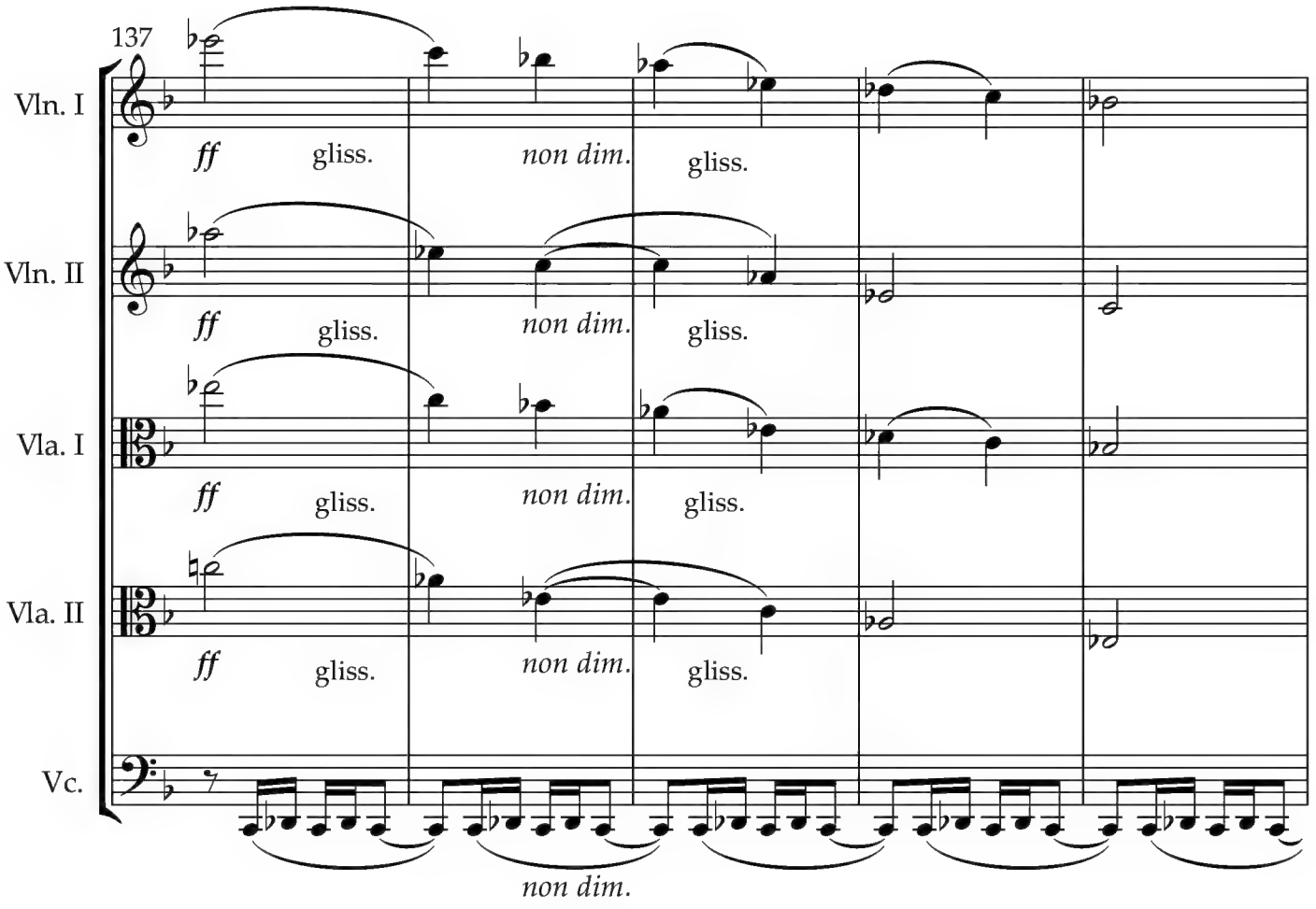


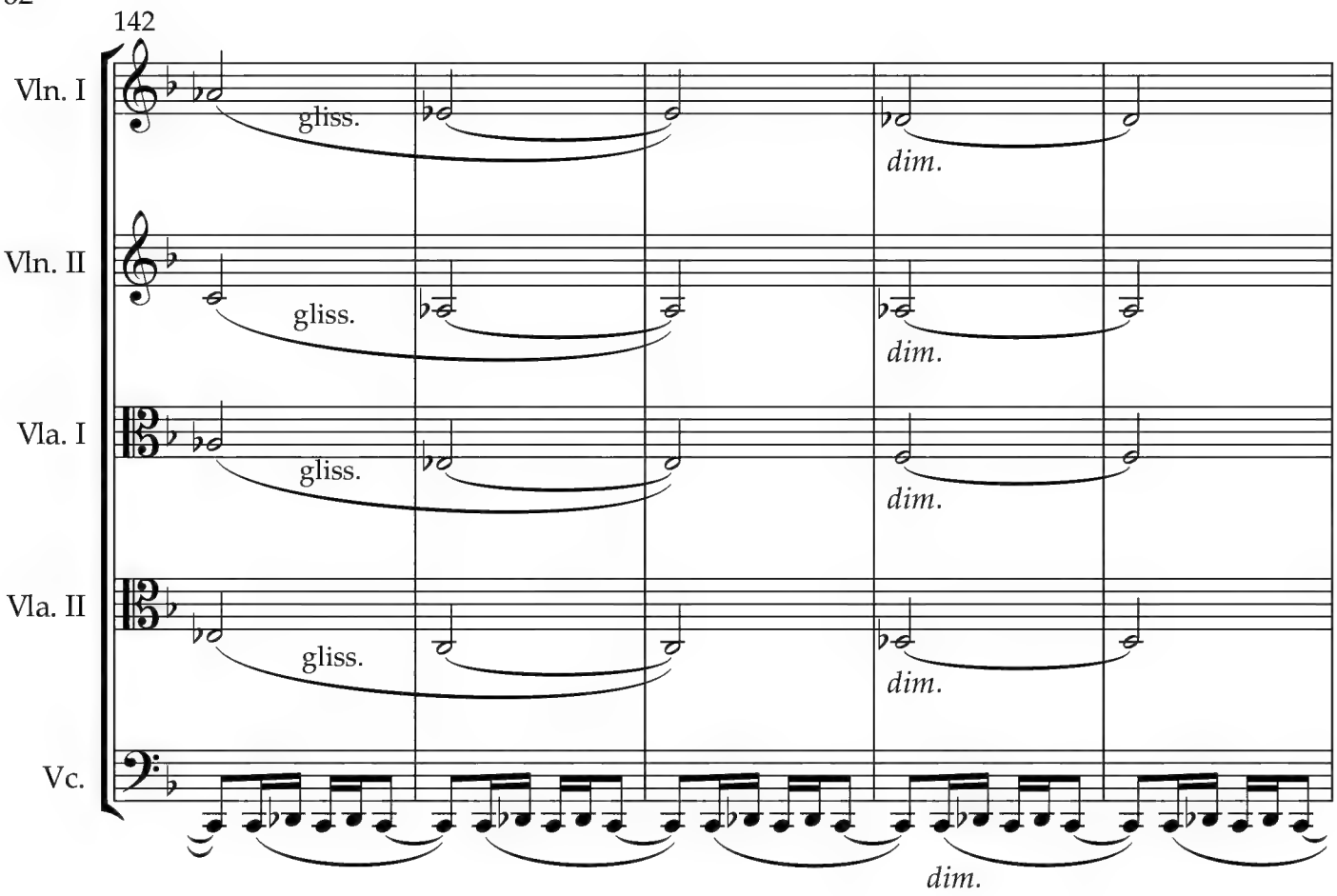


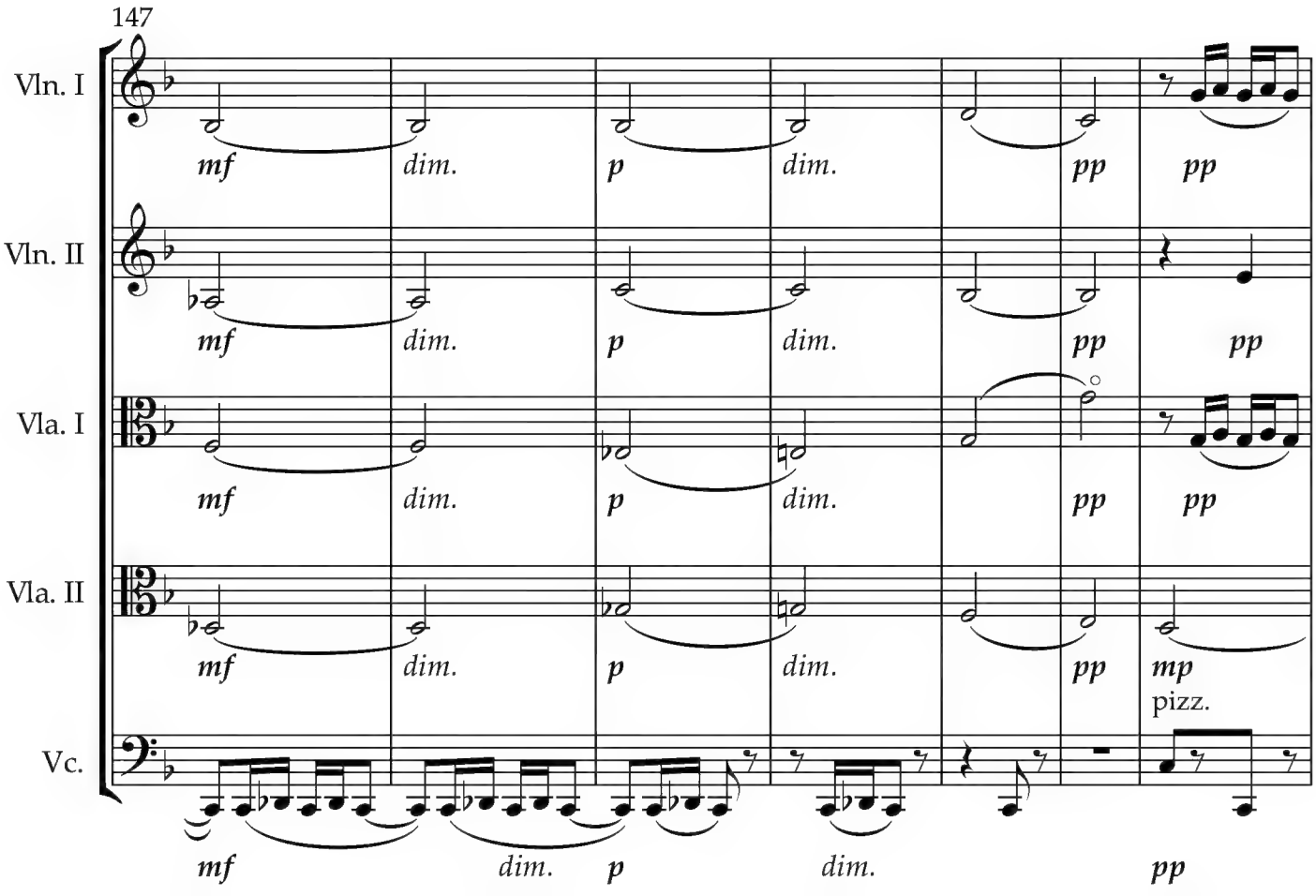

116
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
gliss.
pp
pp sempre
3

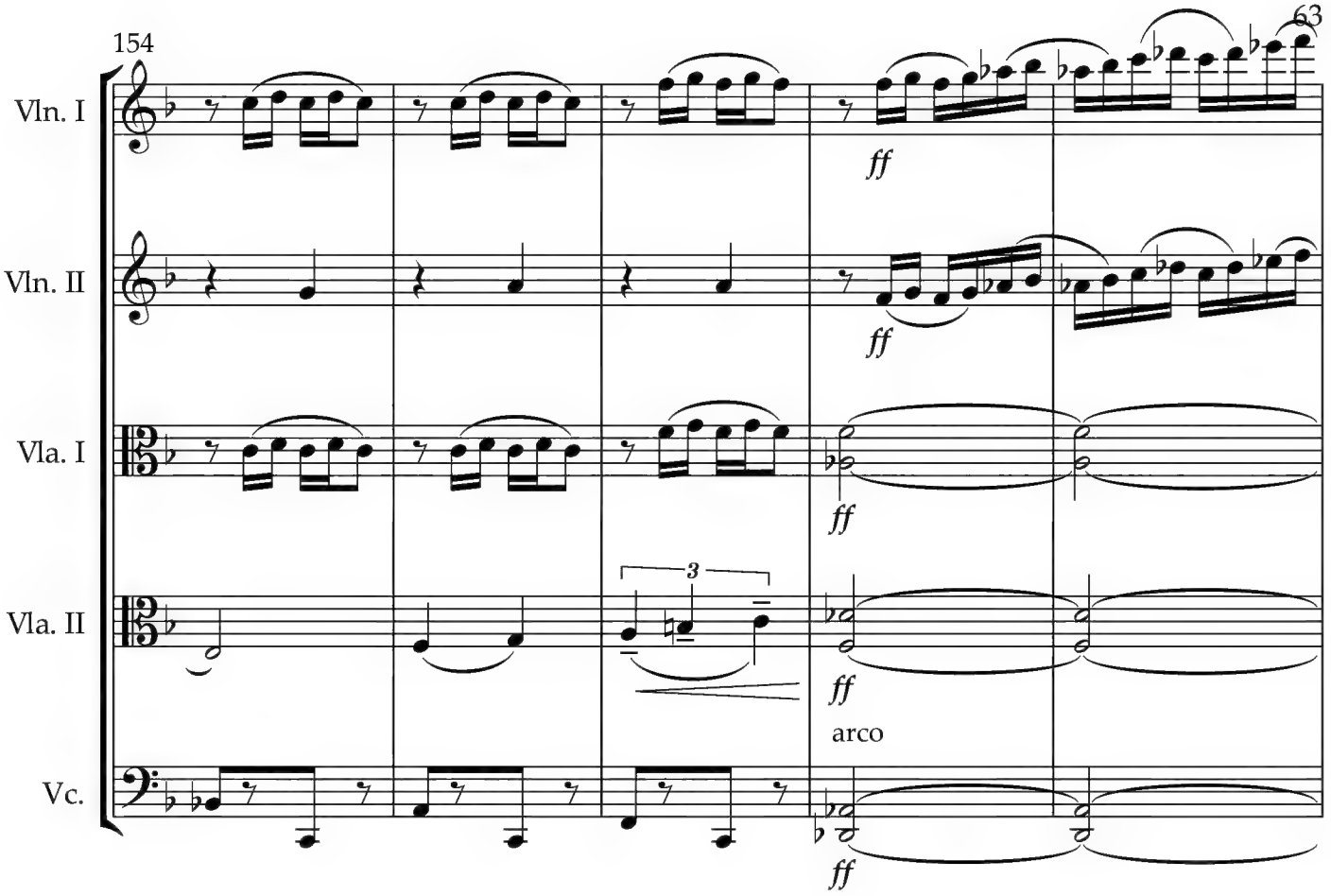

124
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
arco

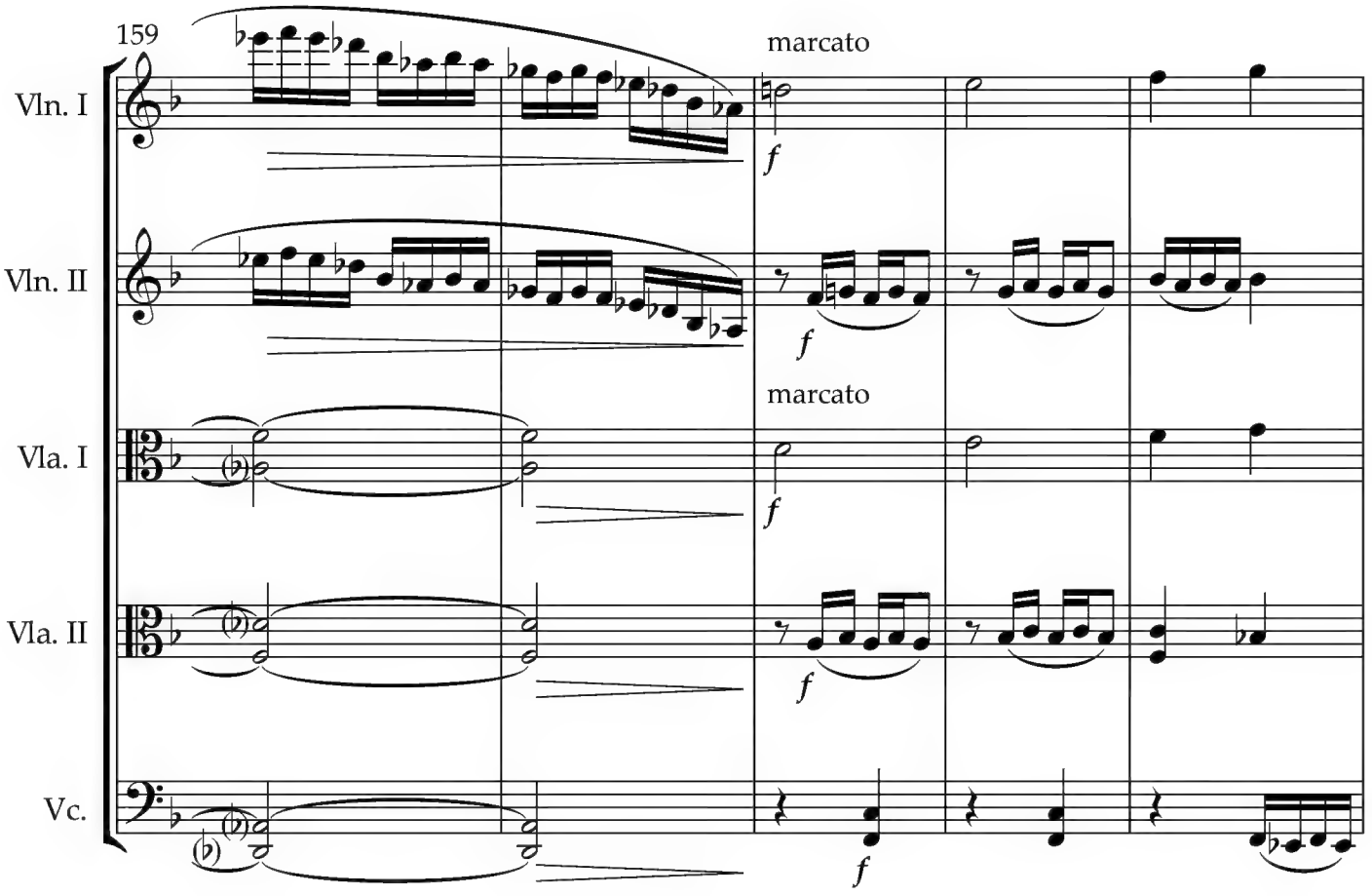

131
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
3
cresc.

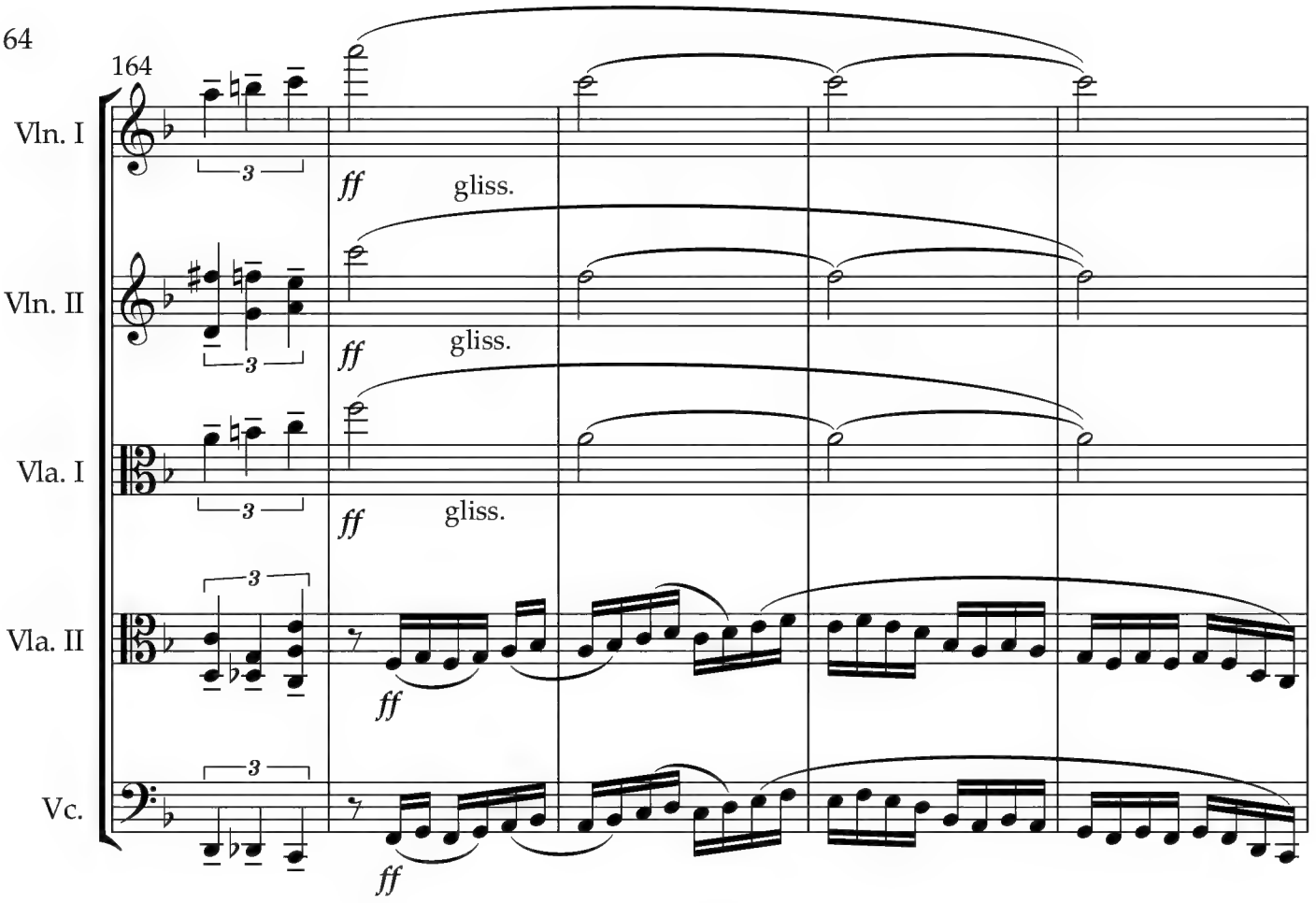

137
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
ff
gliss.
non dim.

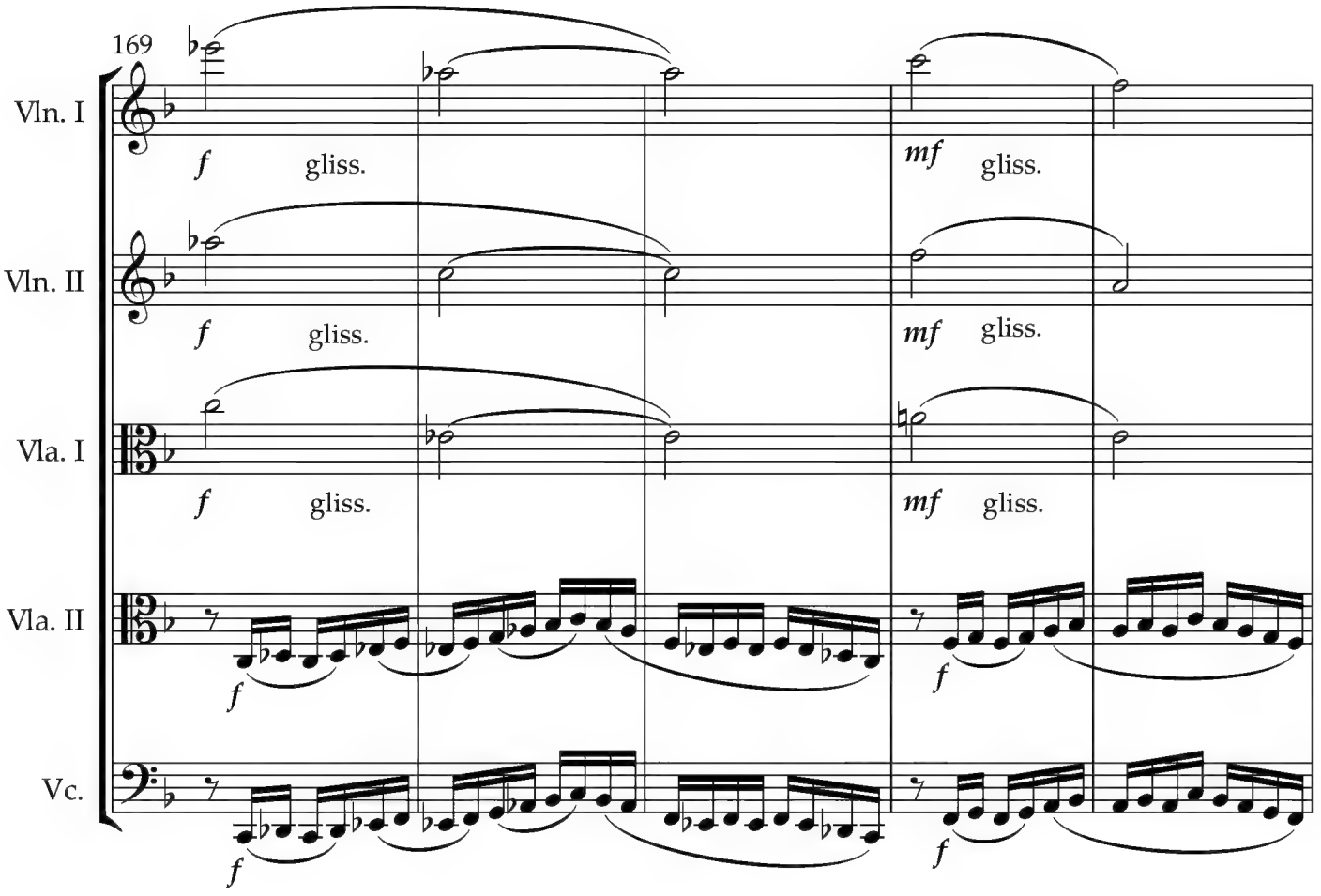

142
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
gliss.
dim.

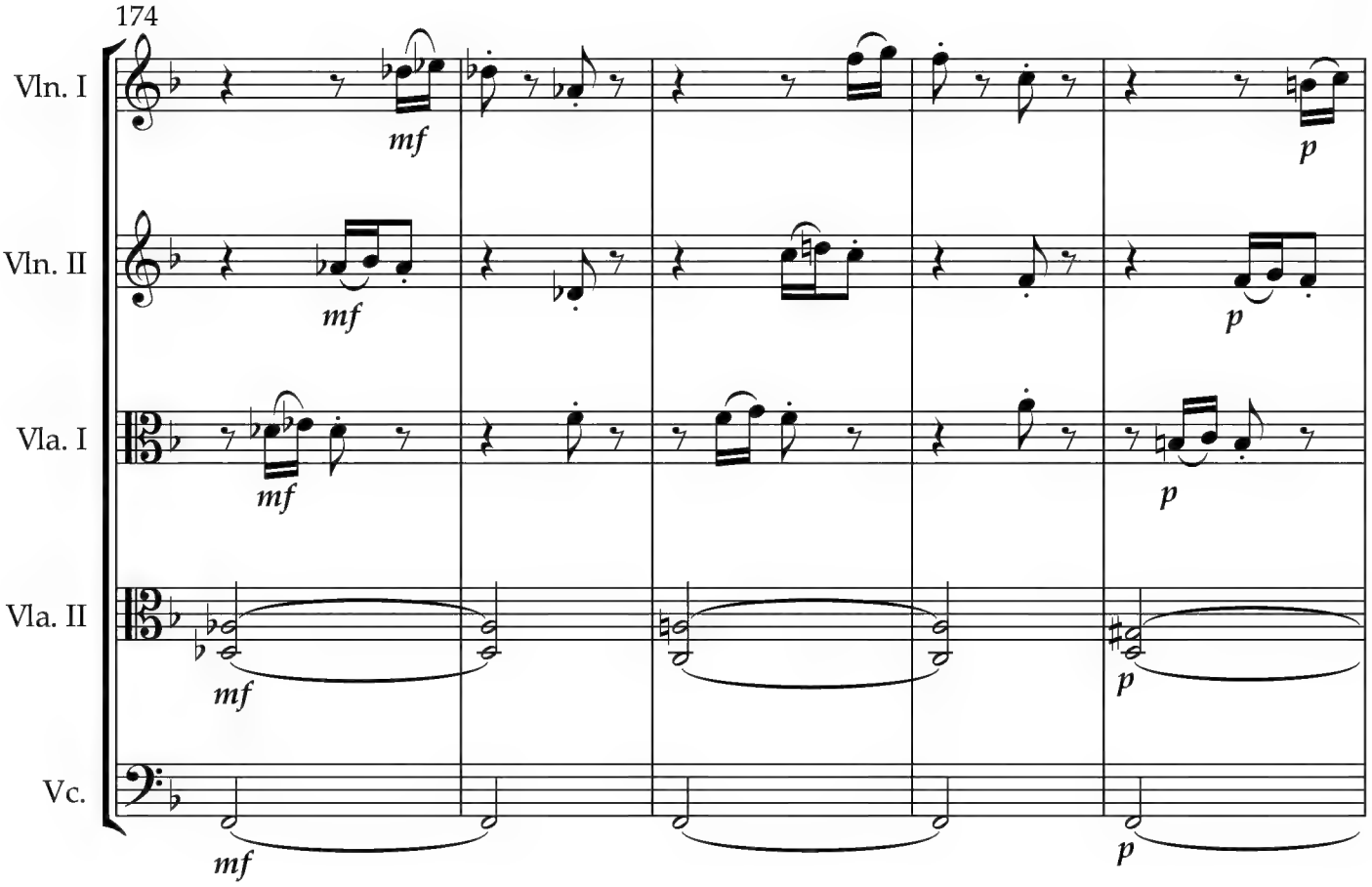

147
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
mf
dim.
p
pp
mp
pizz.


154
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
ff
3
arco

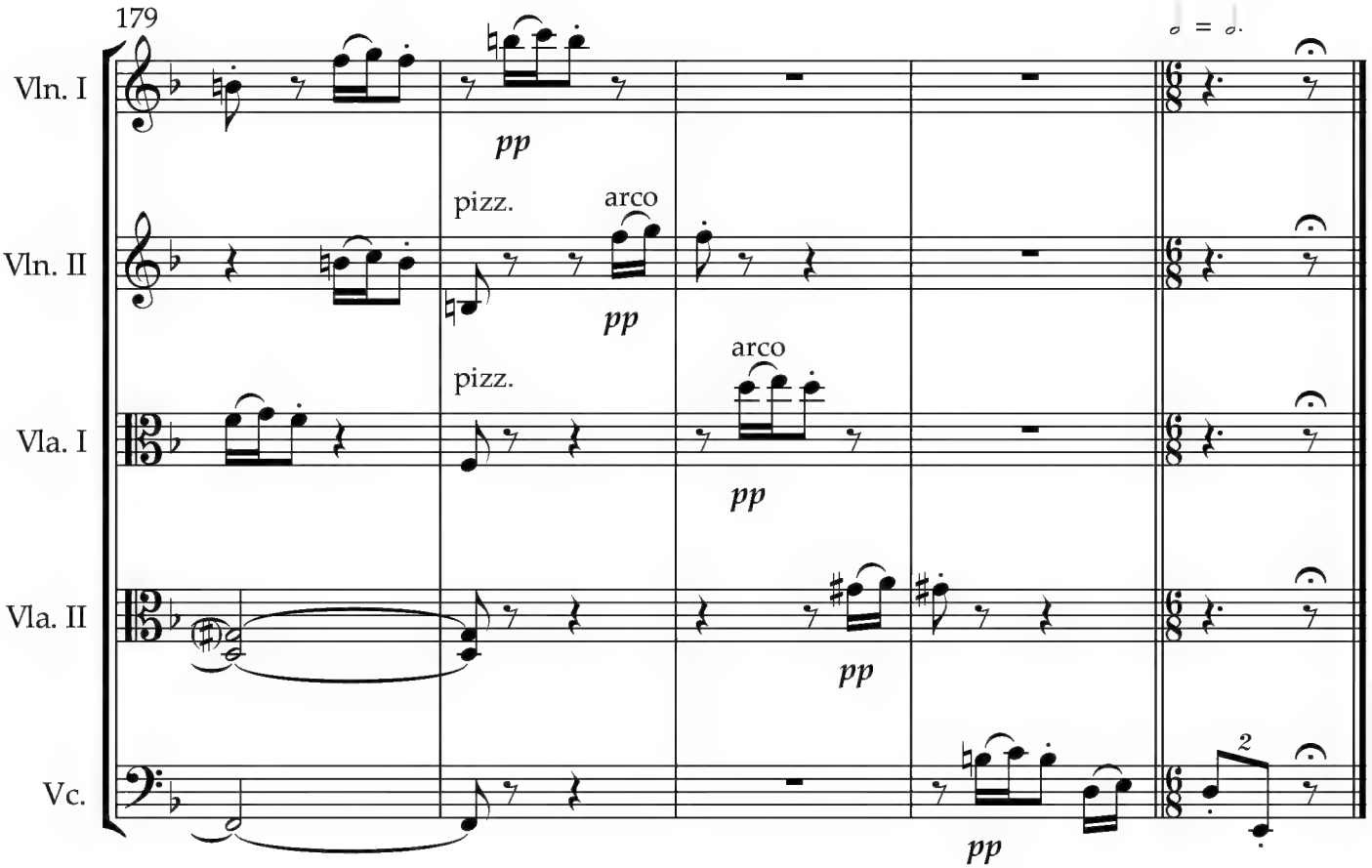

159
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
marcato
f


164
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
3
ff
gliss.


169
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
f
mf
gliss.

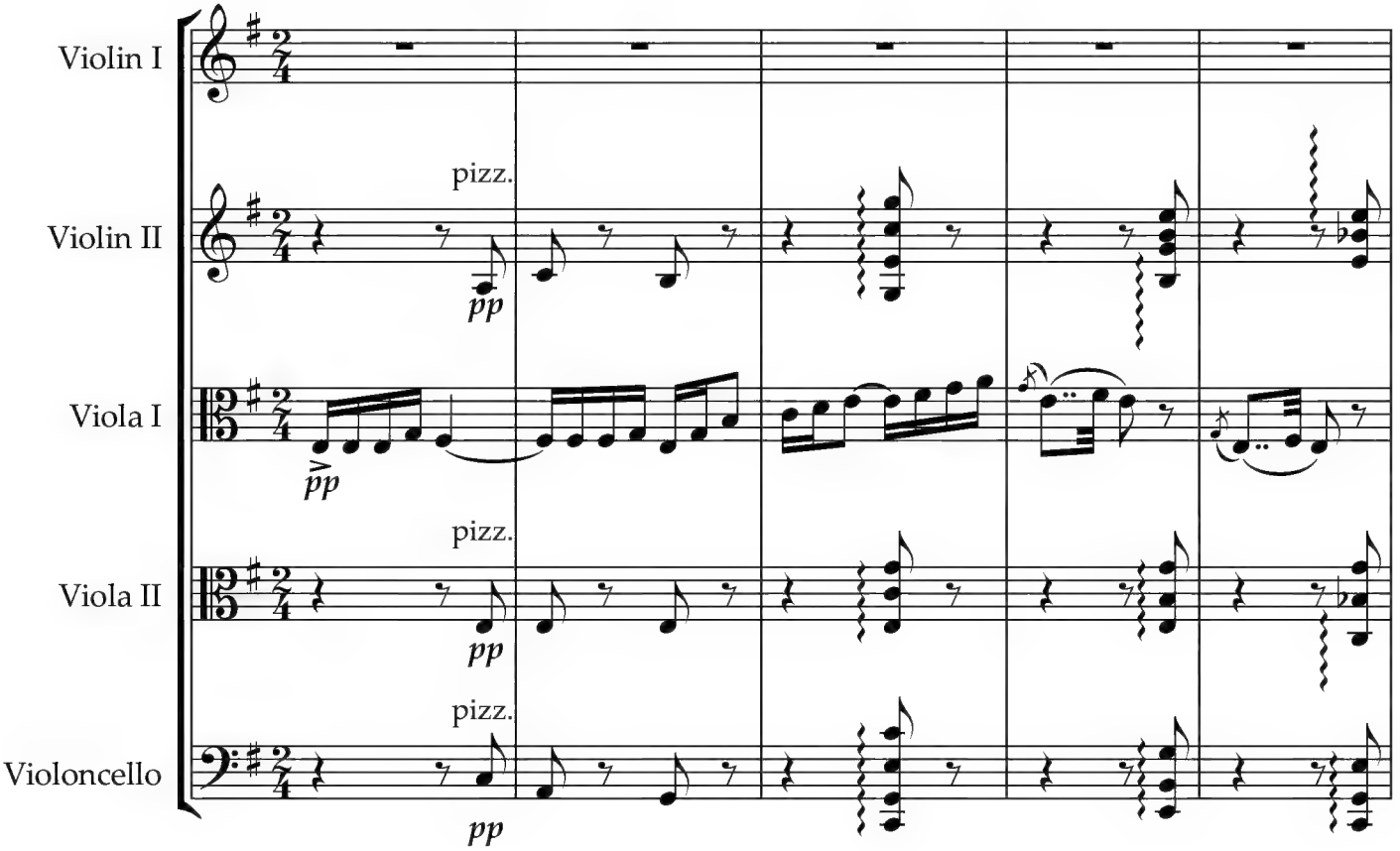

174
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
mf
p

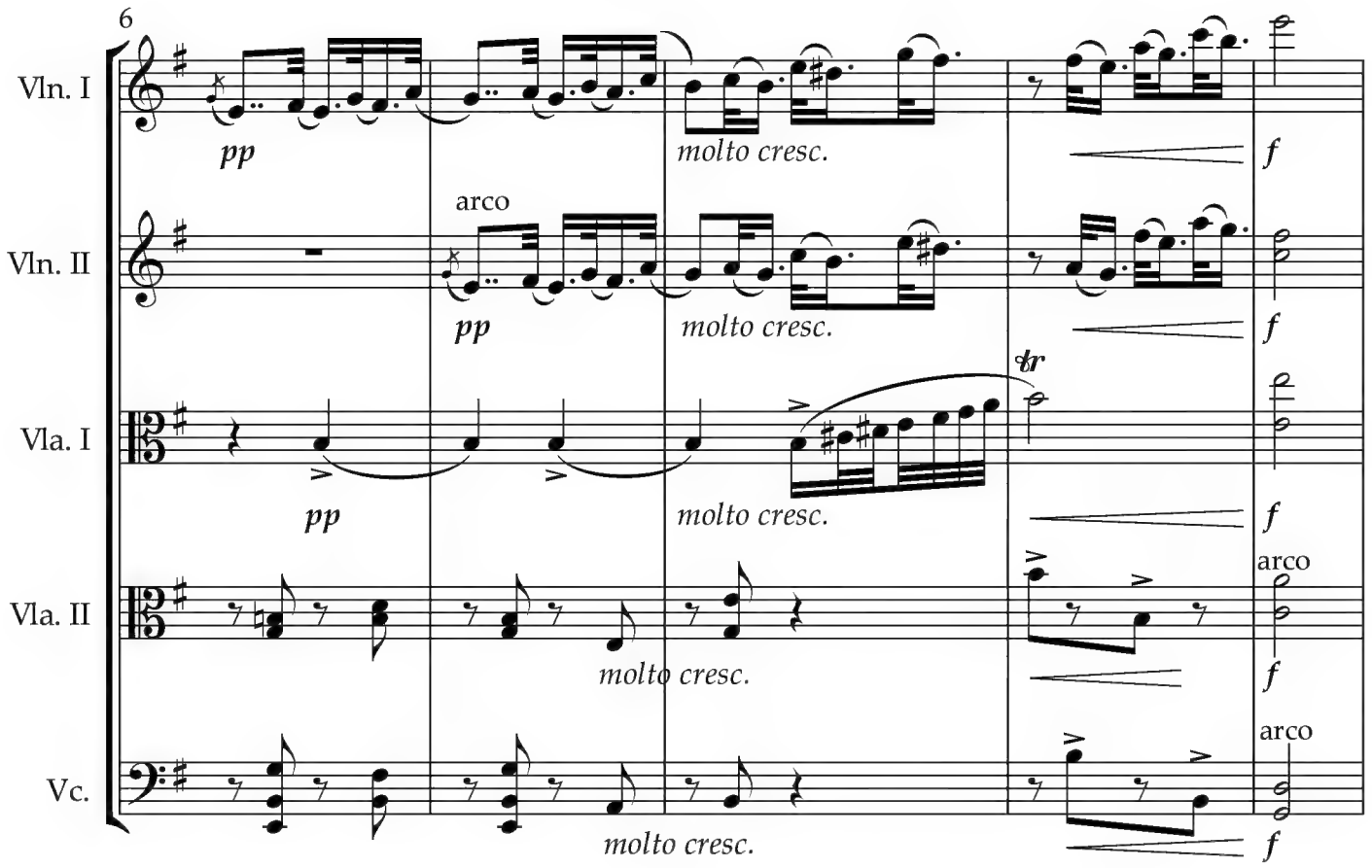
D.C. Scherzo

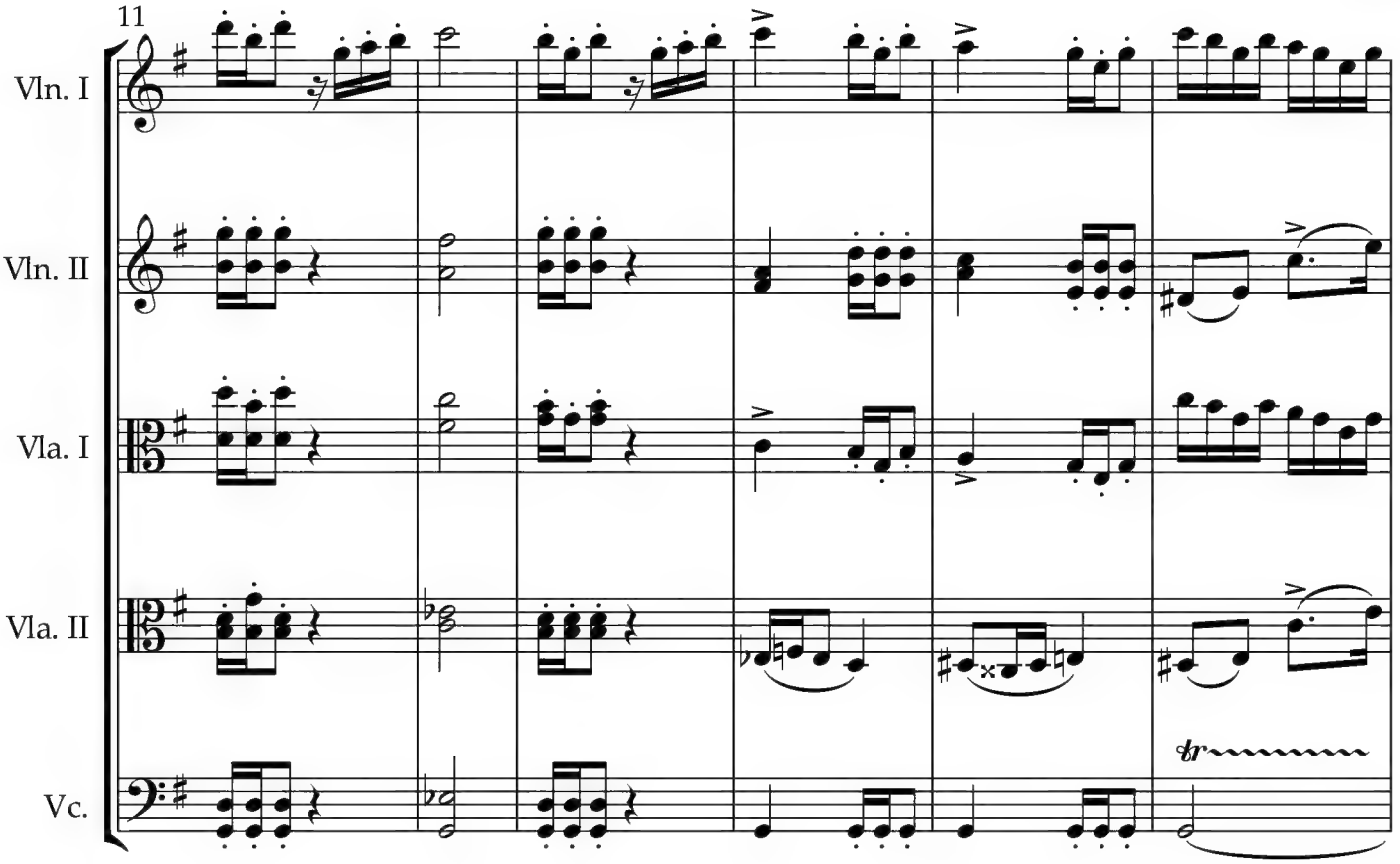

179
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
pizz.
arco
2

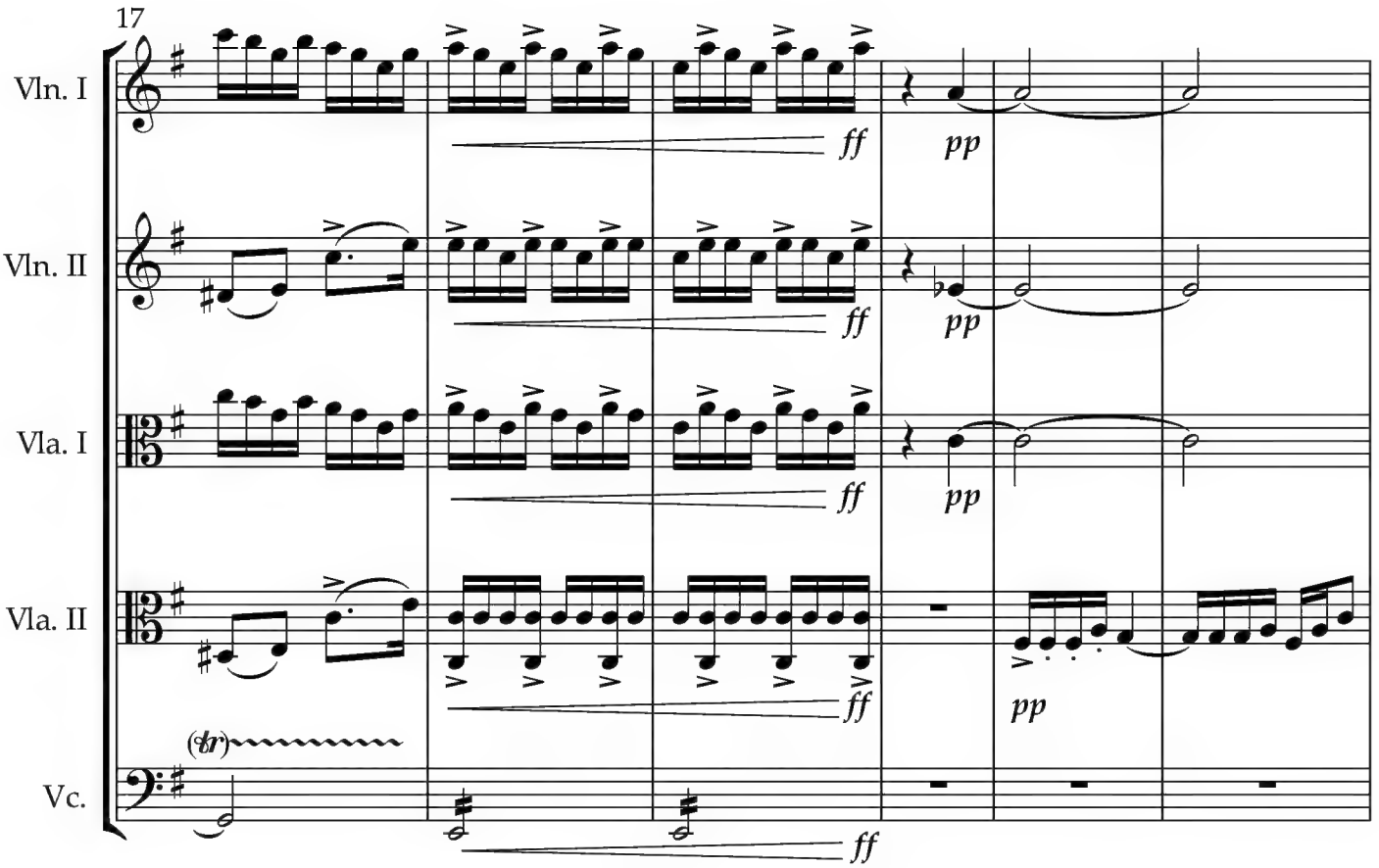
66

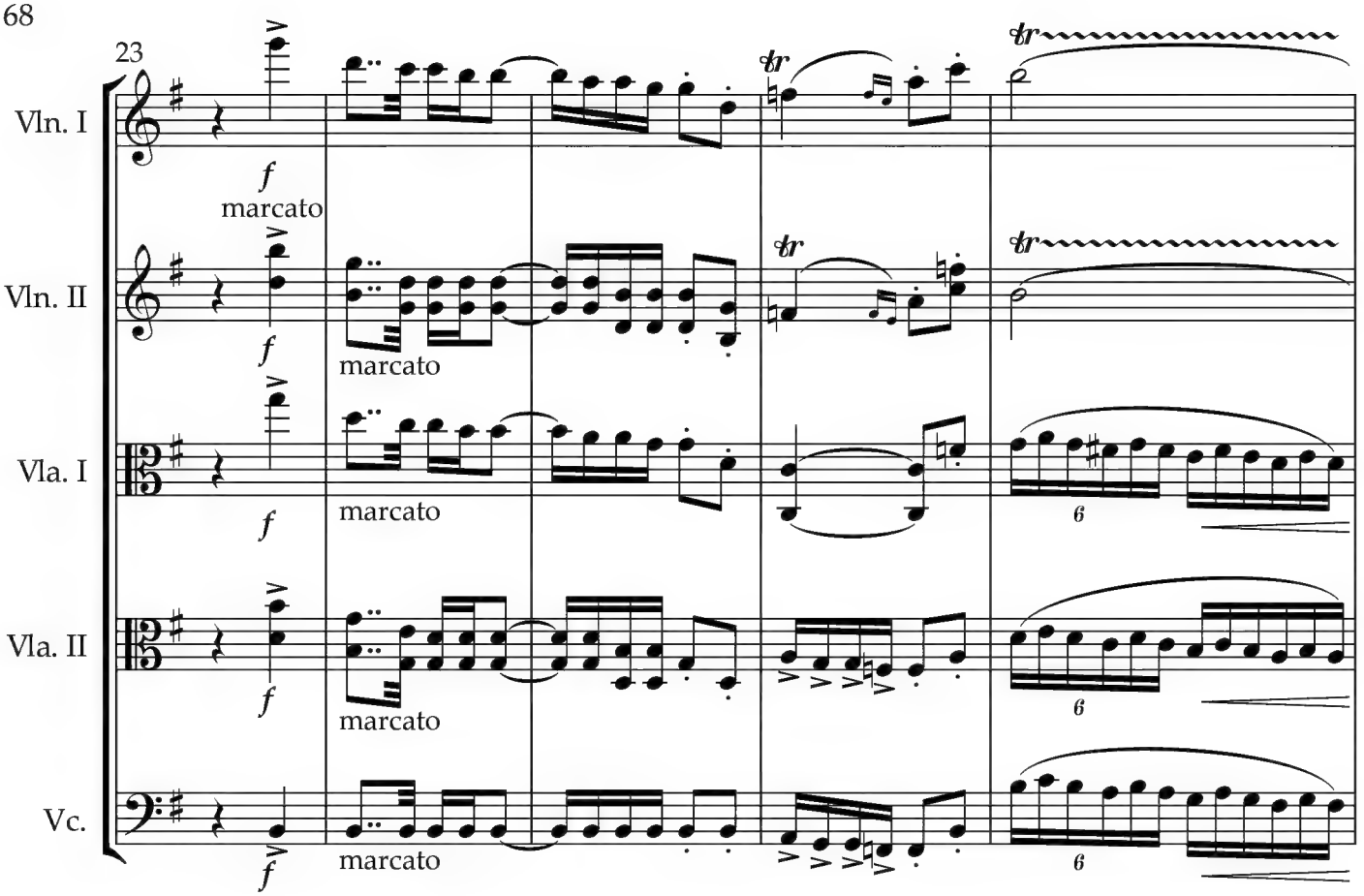
Allegro molto vivace

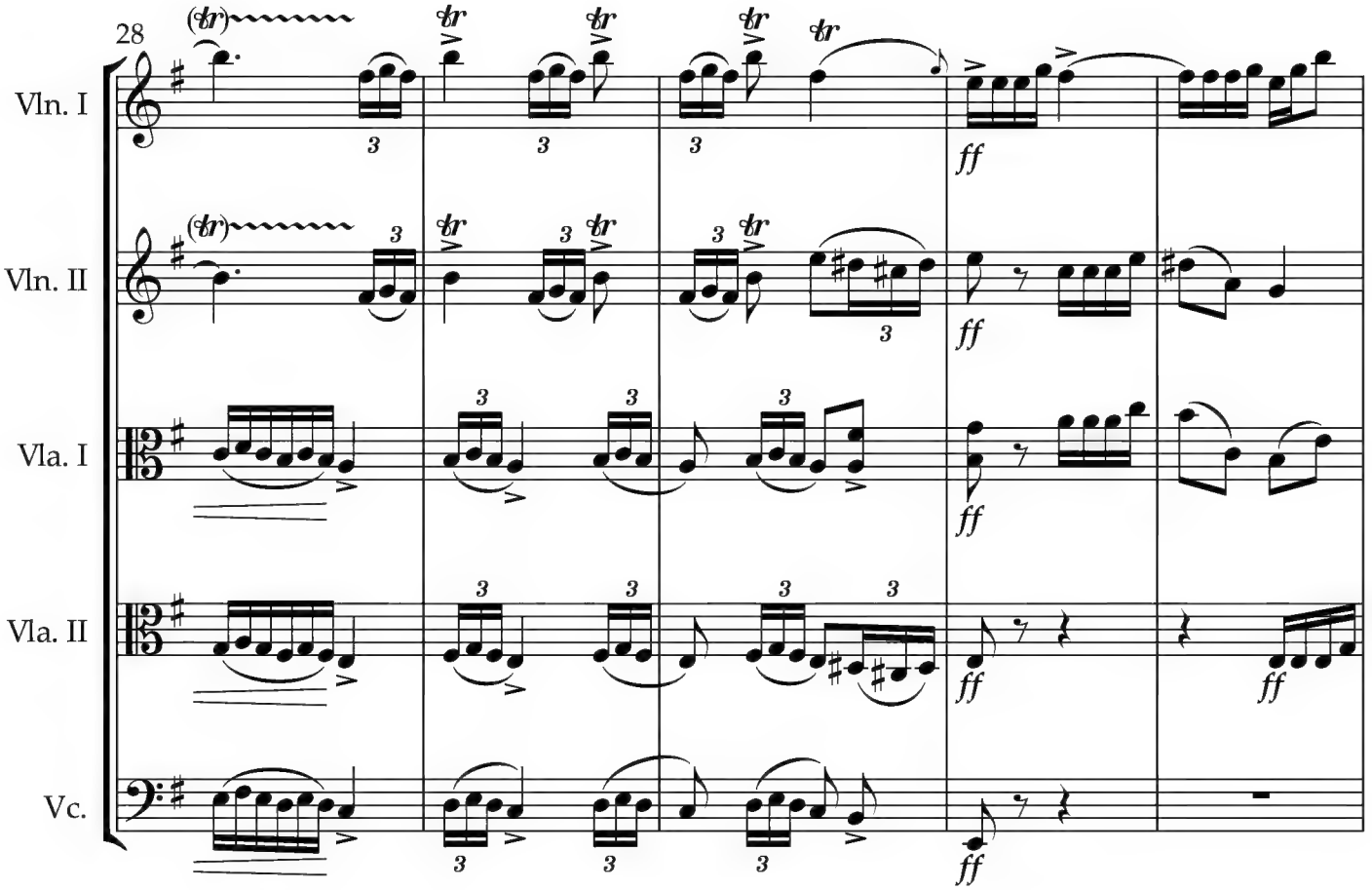


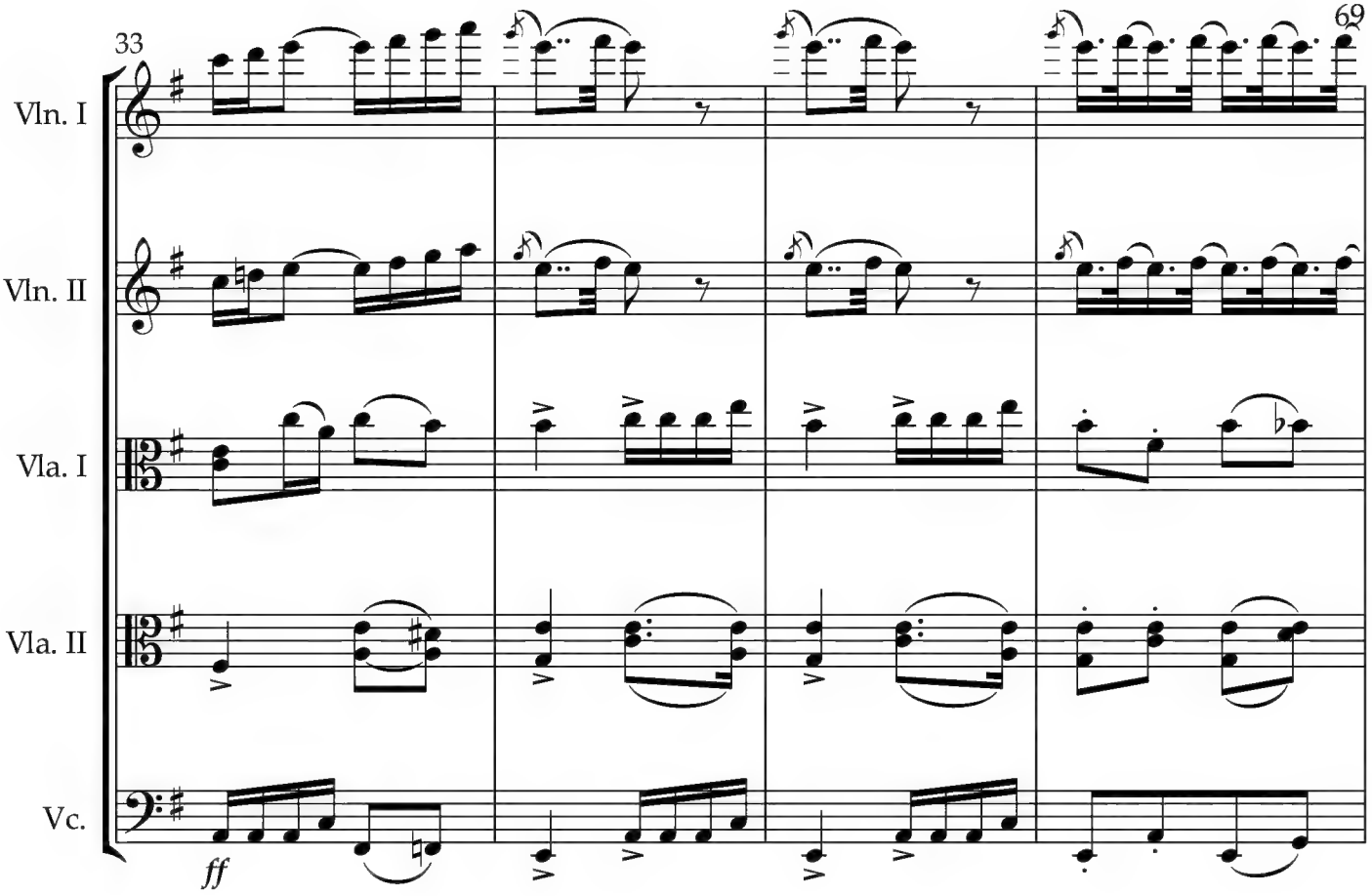


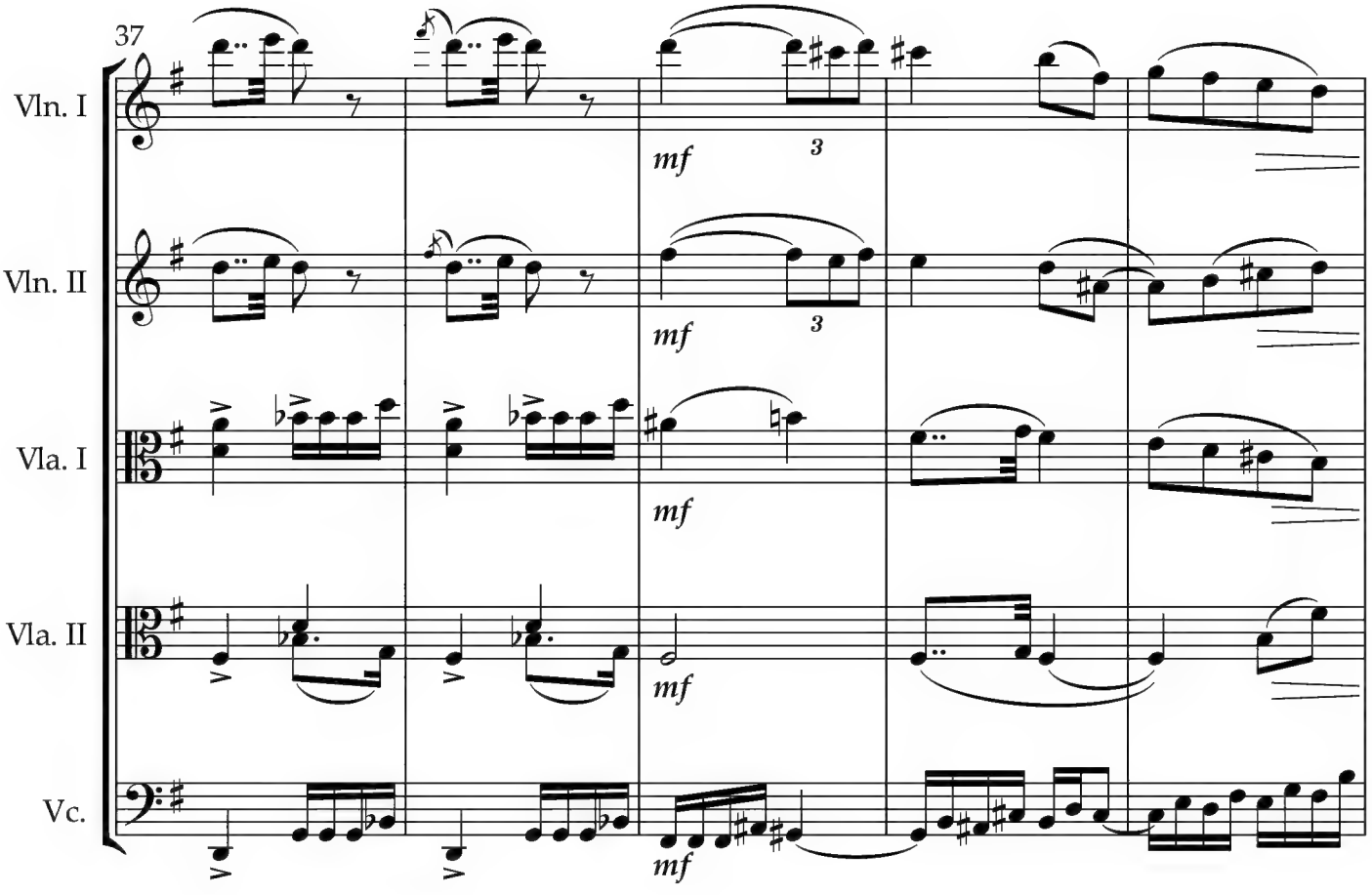

11
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
tr

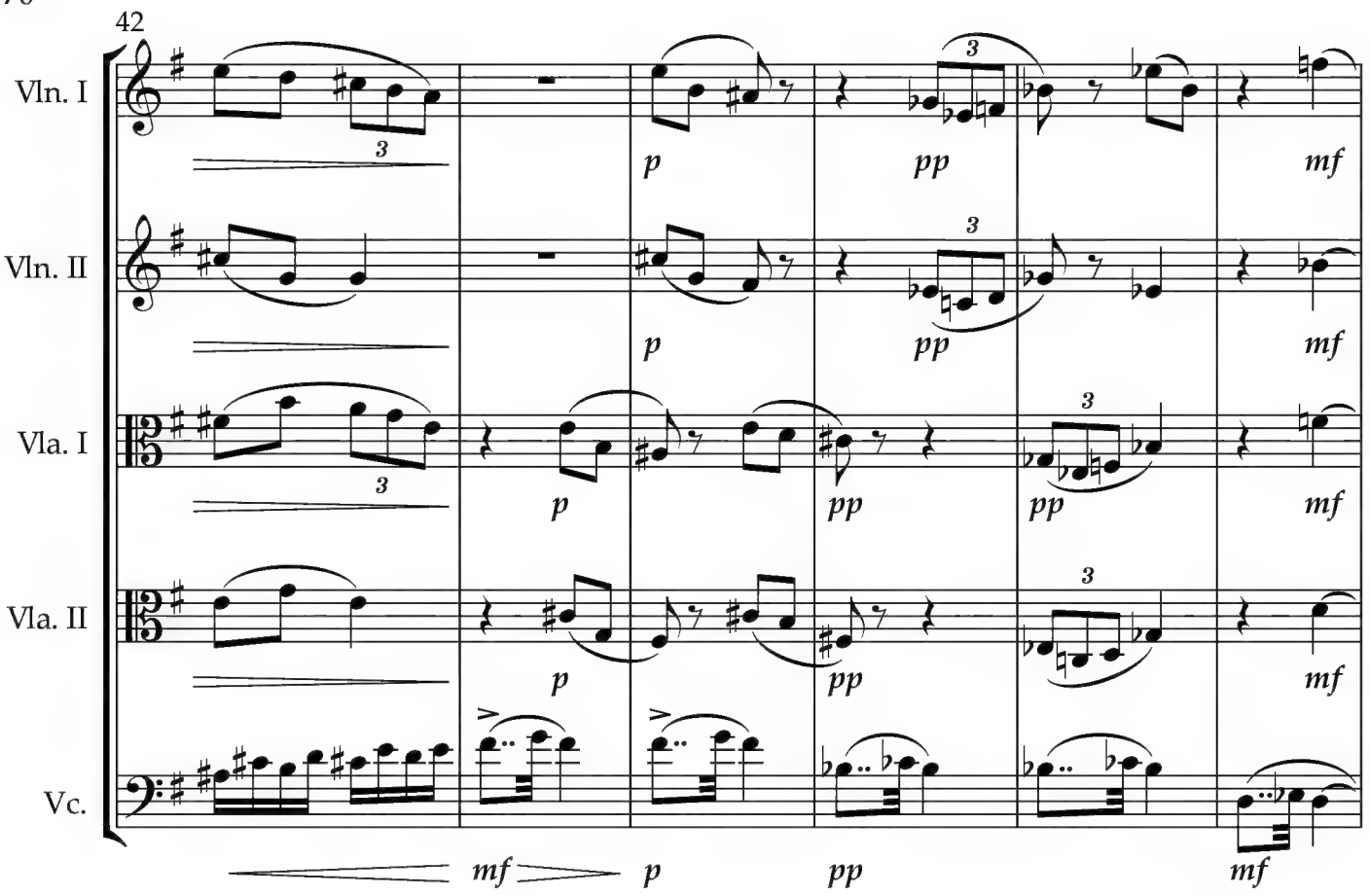

17
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
ff
pp
(tr)

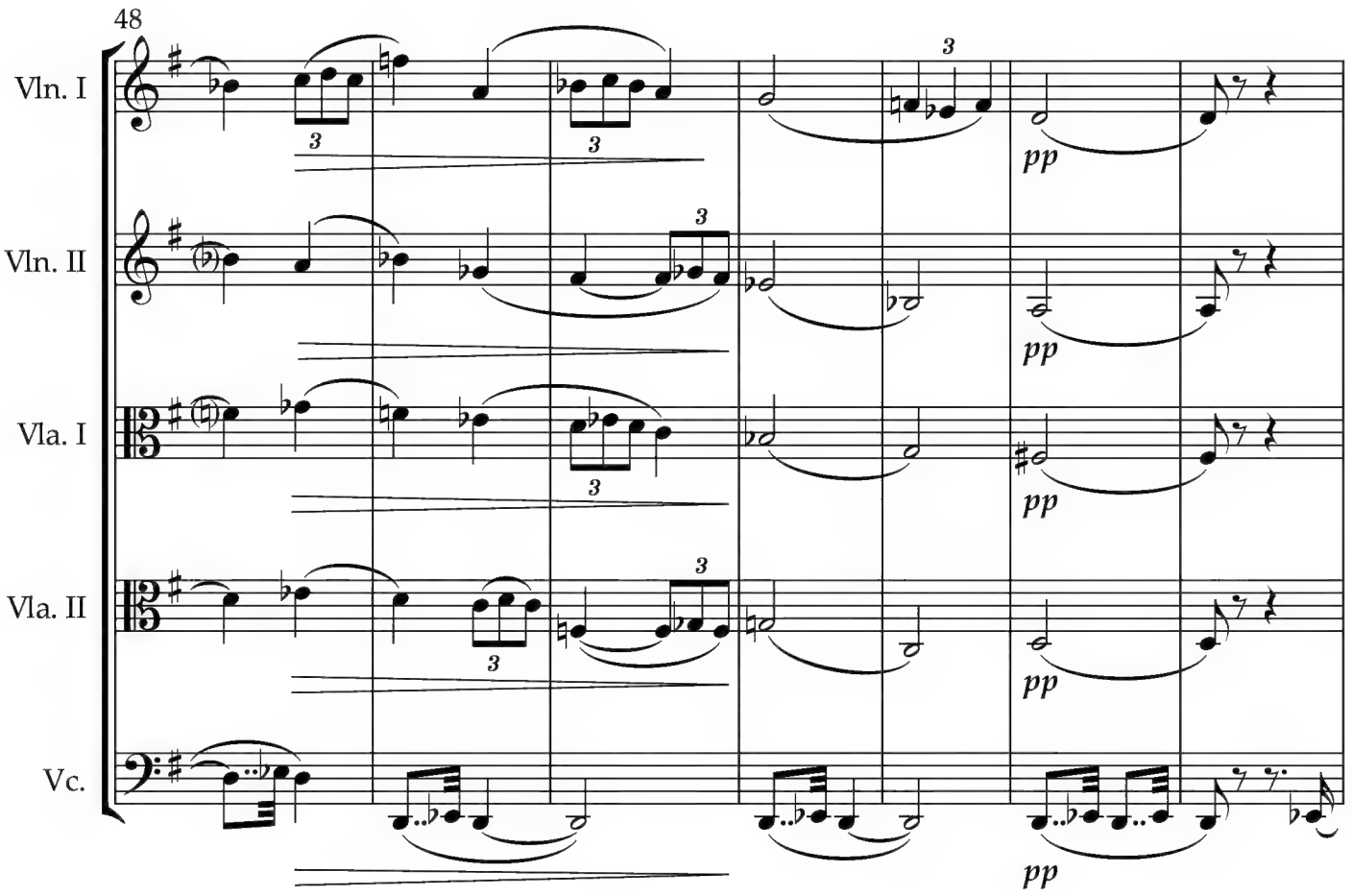

23
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
f
marcato
tr
6

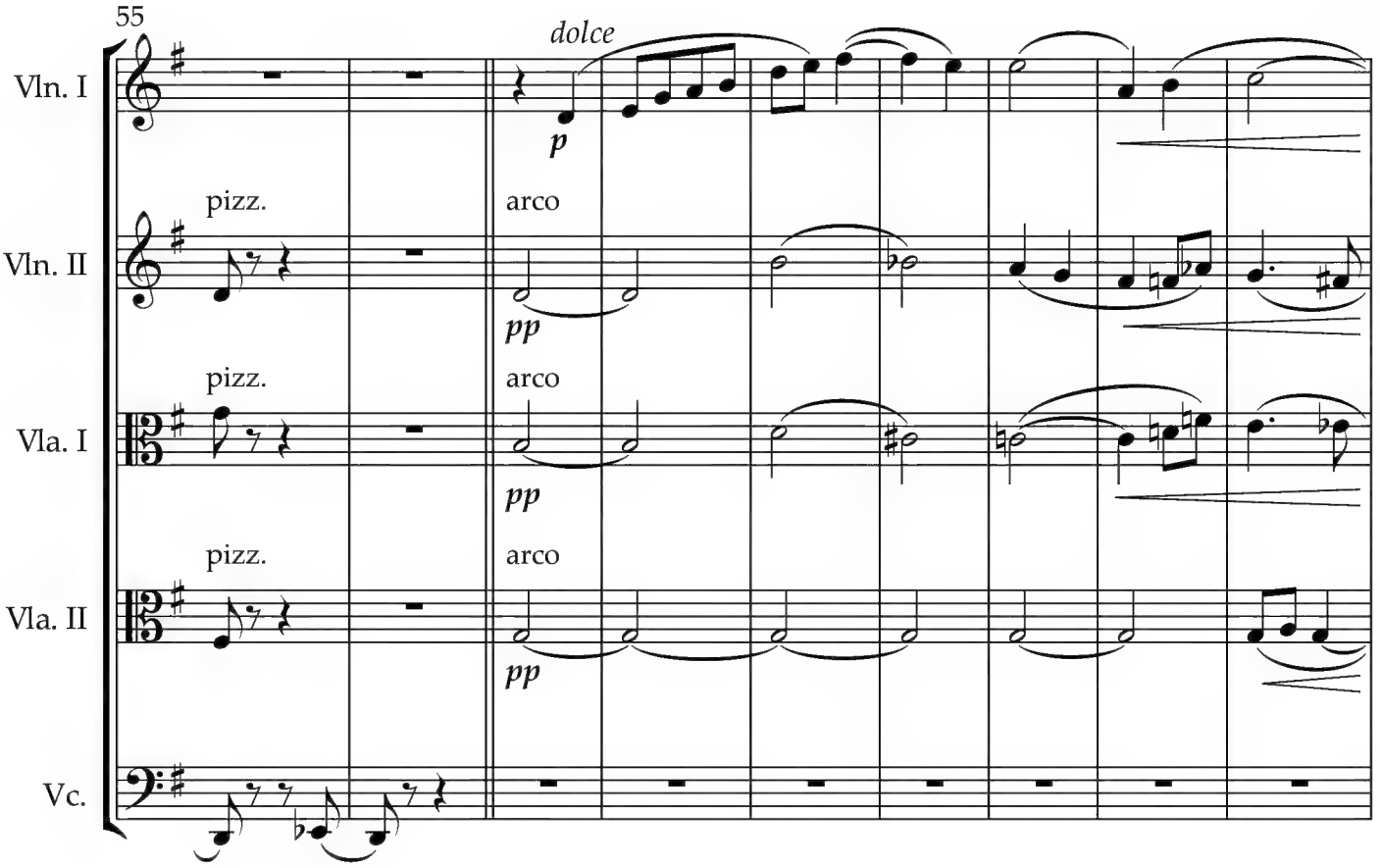

28
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
(tr)
tr
3
ff

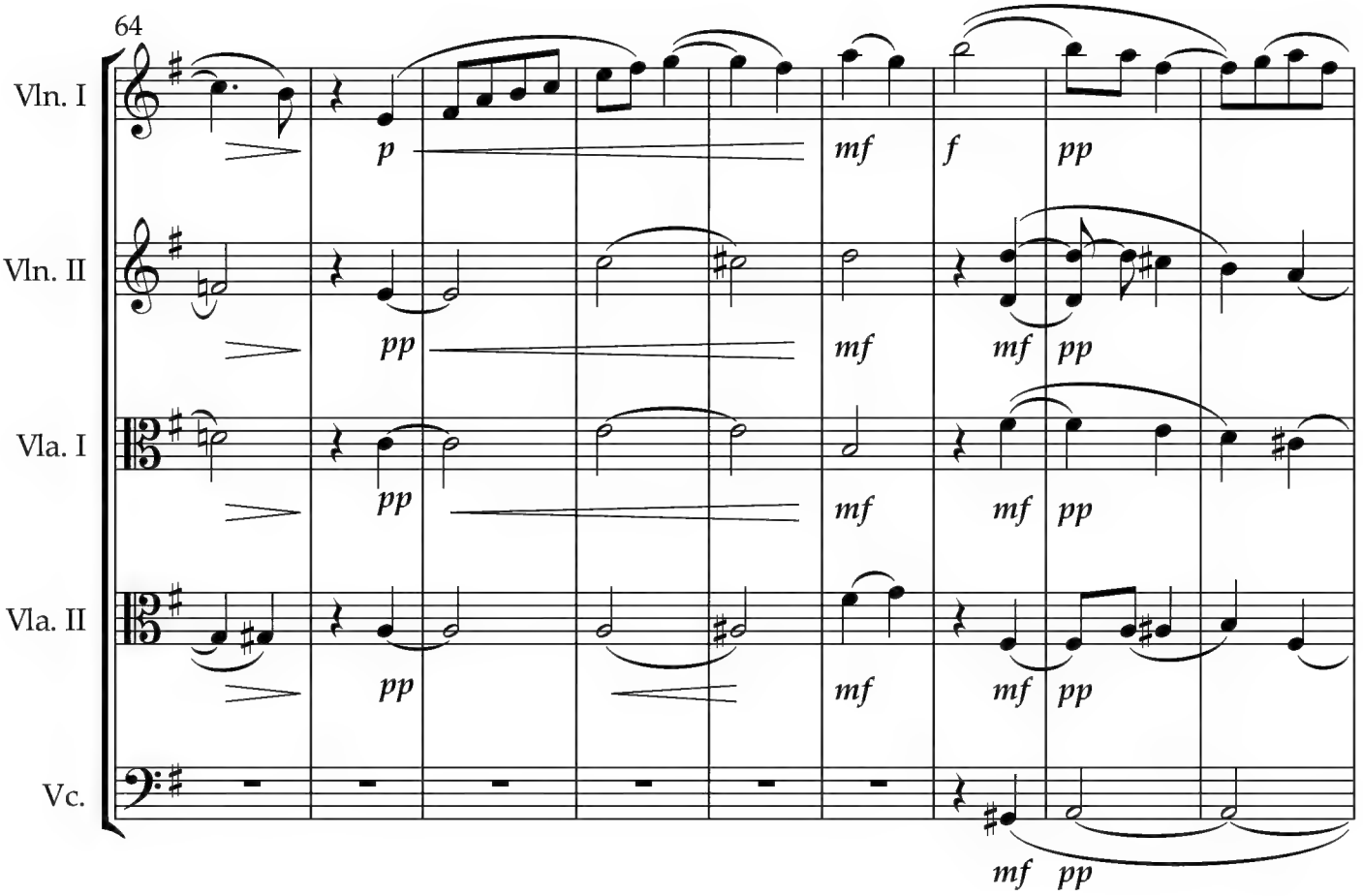

33
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
ff

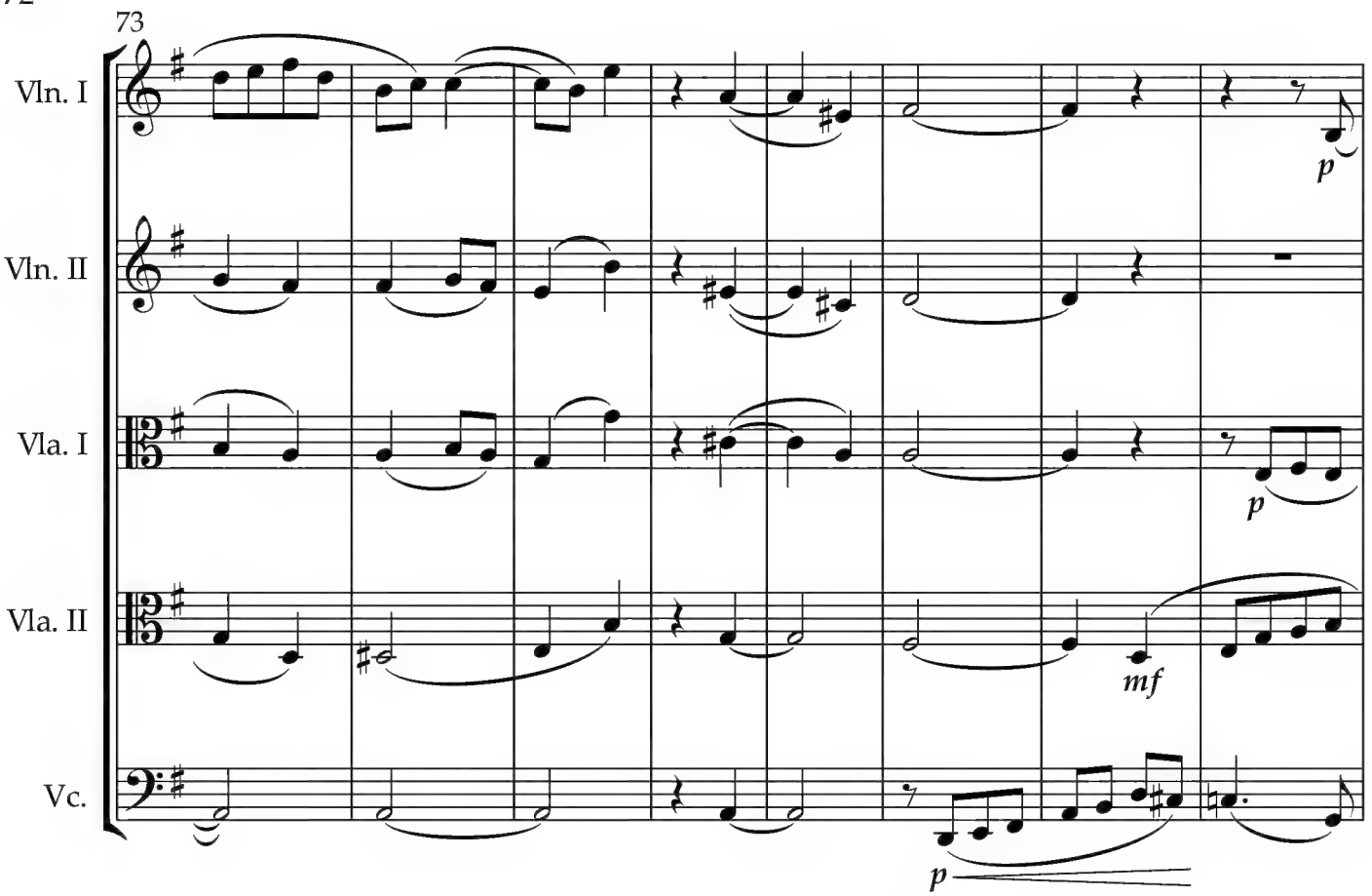

37
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
mf
3

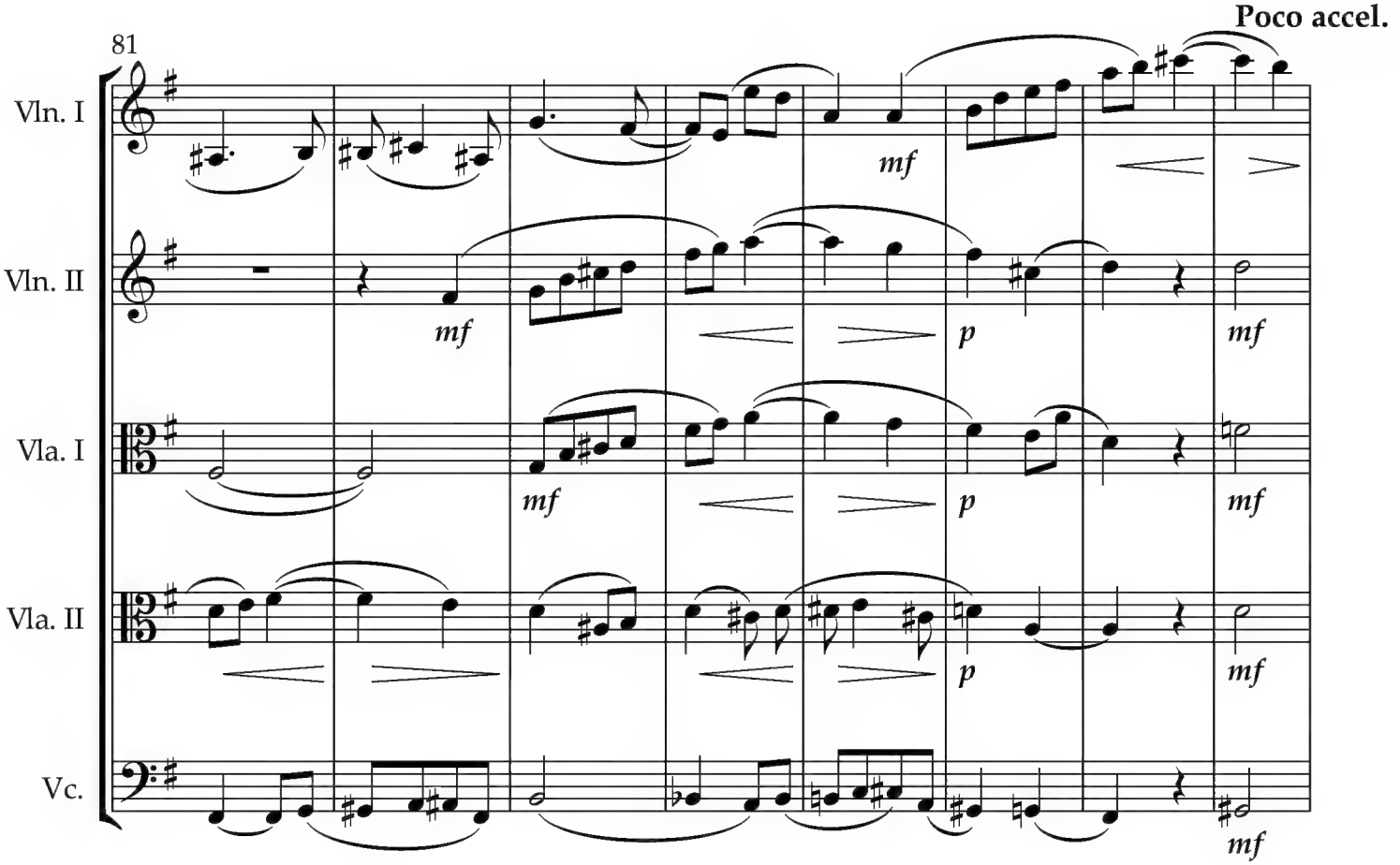

42
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
p
pp
mf
mf
p
pp

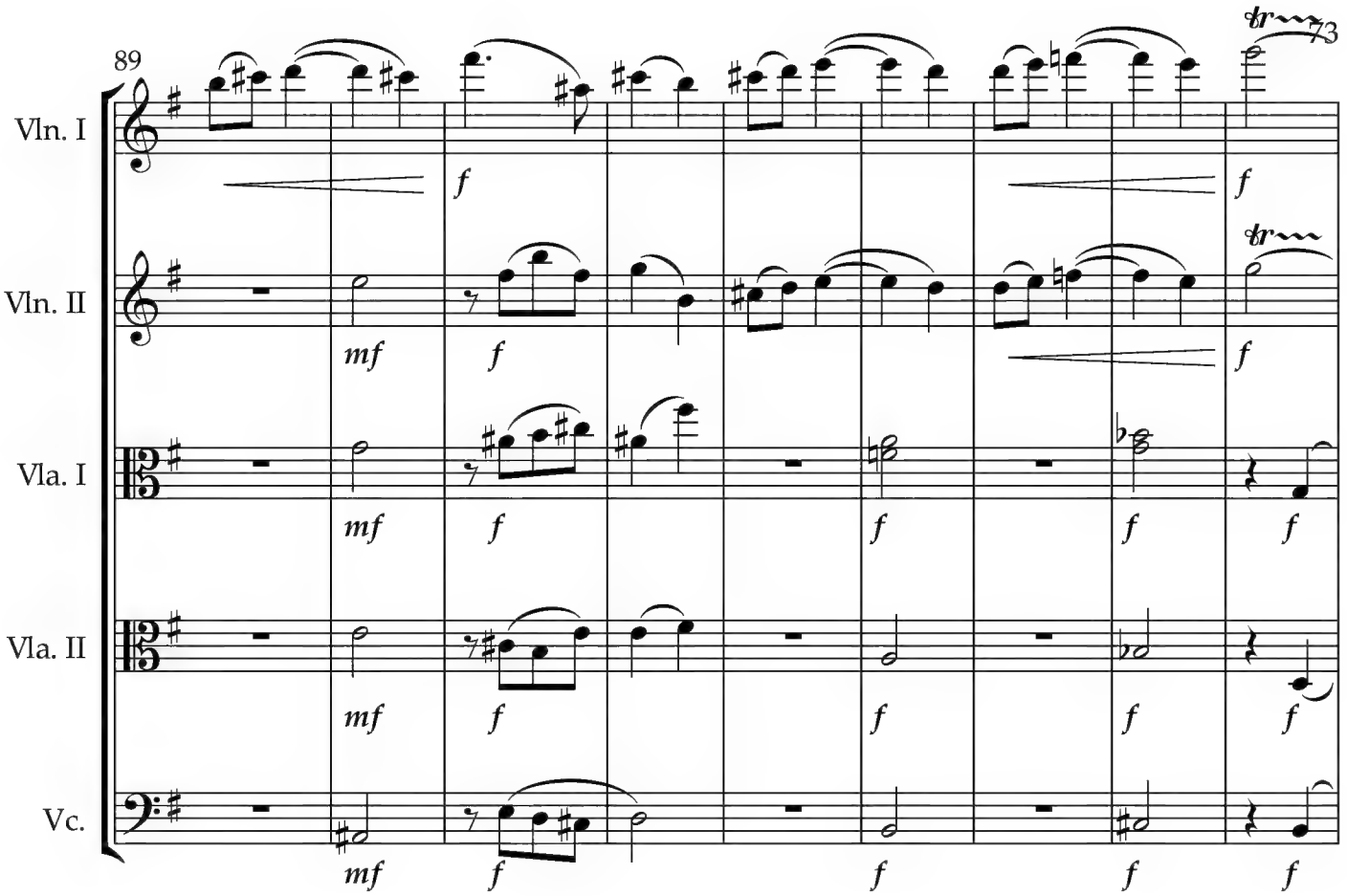

48
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp

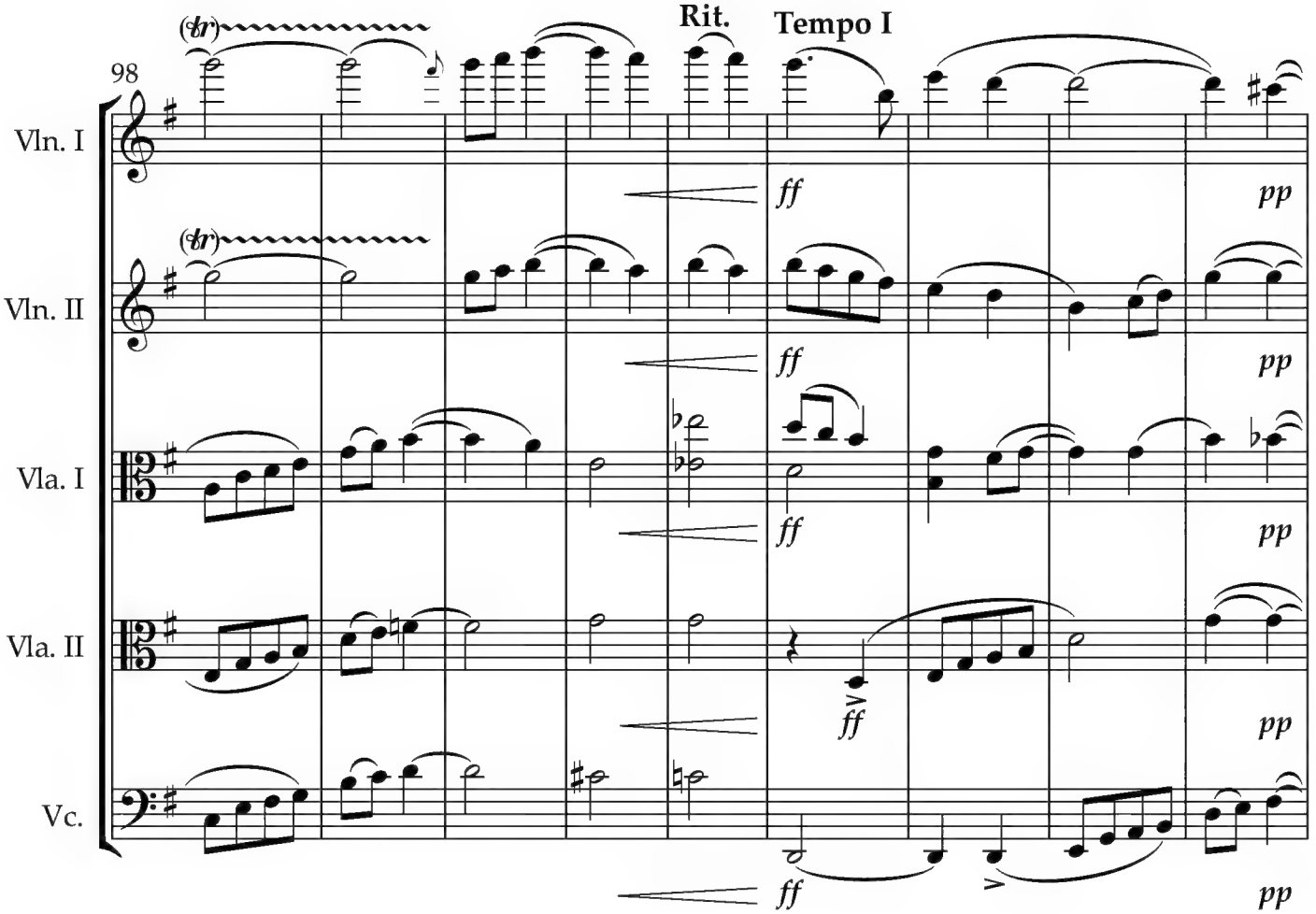

55
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
dolce
p
pizz.
arco
pp

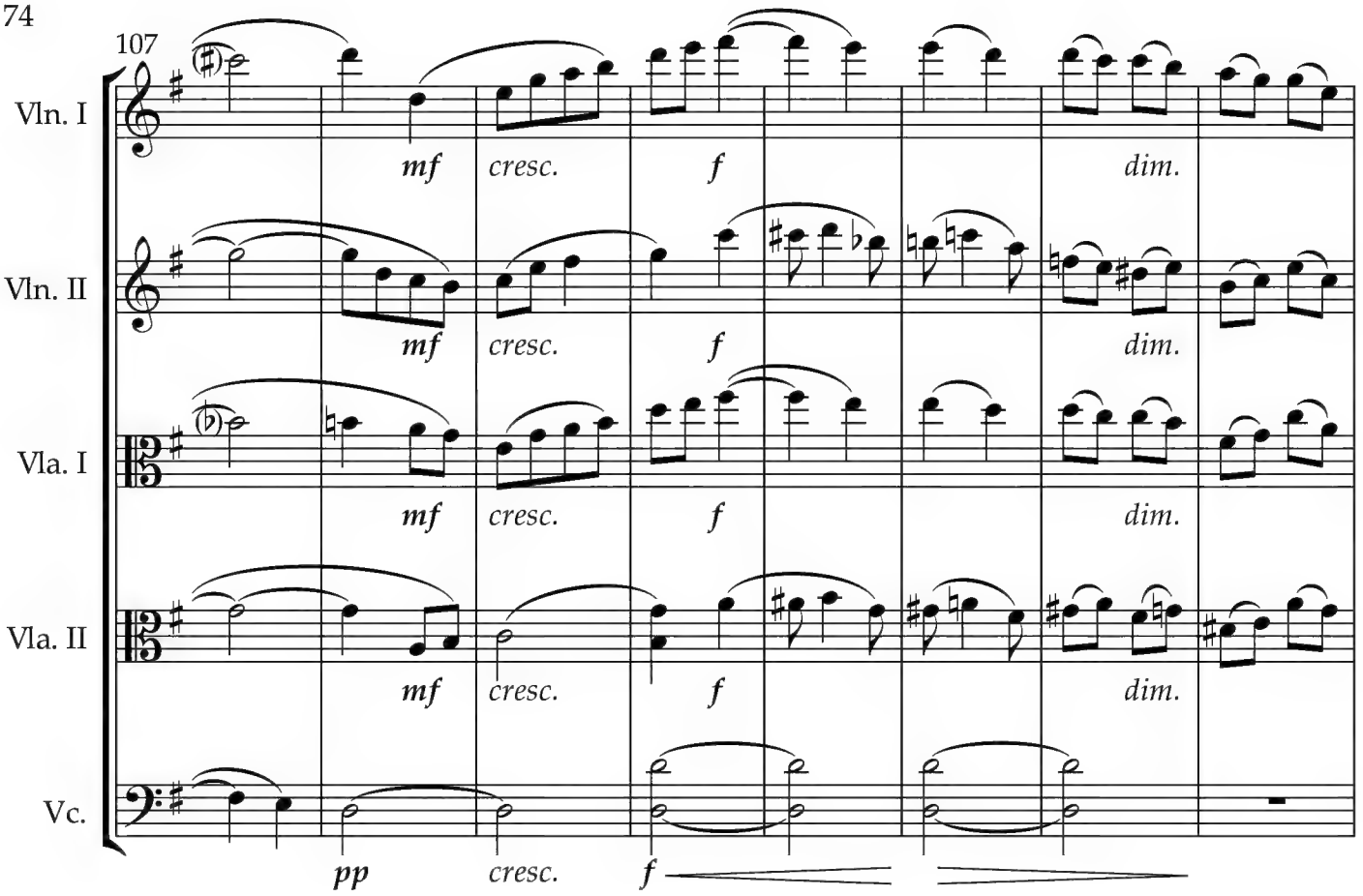

64
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
p
pp
mf
f
pp

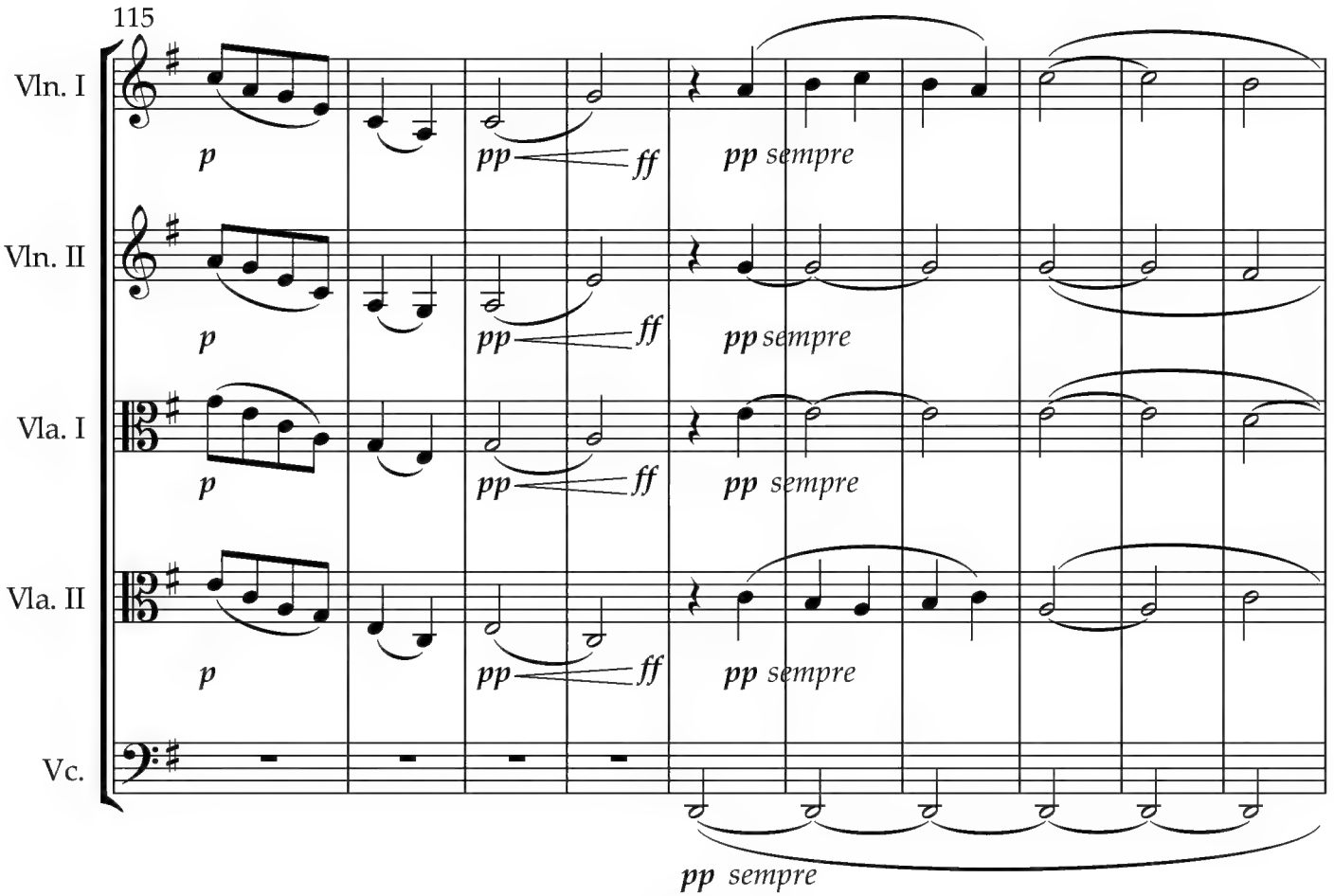

73
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
p
p
mf
p

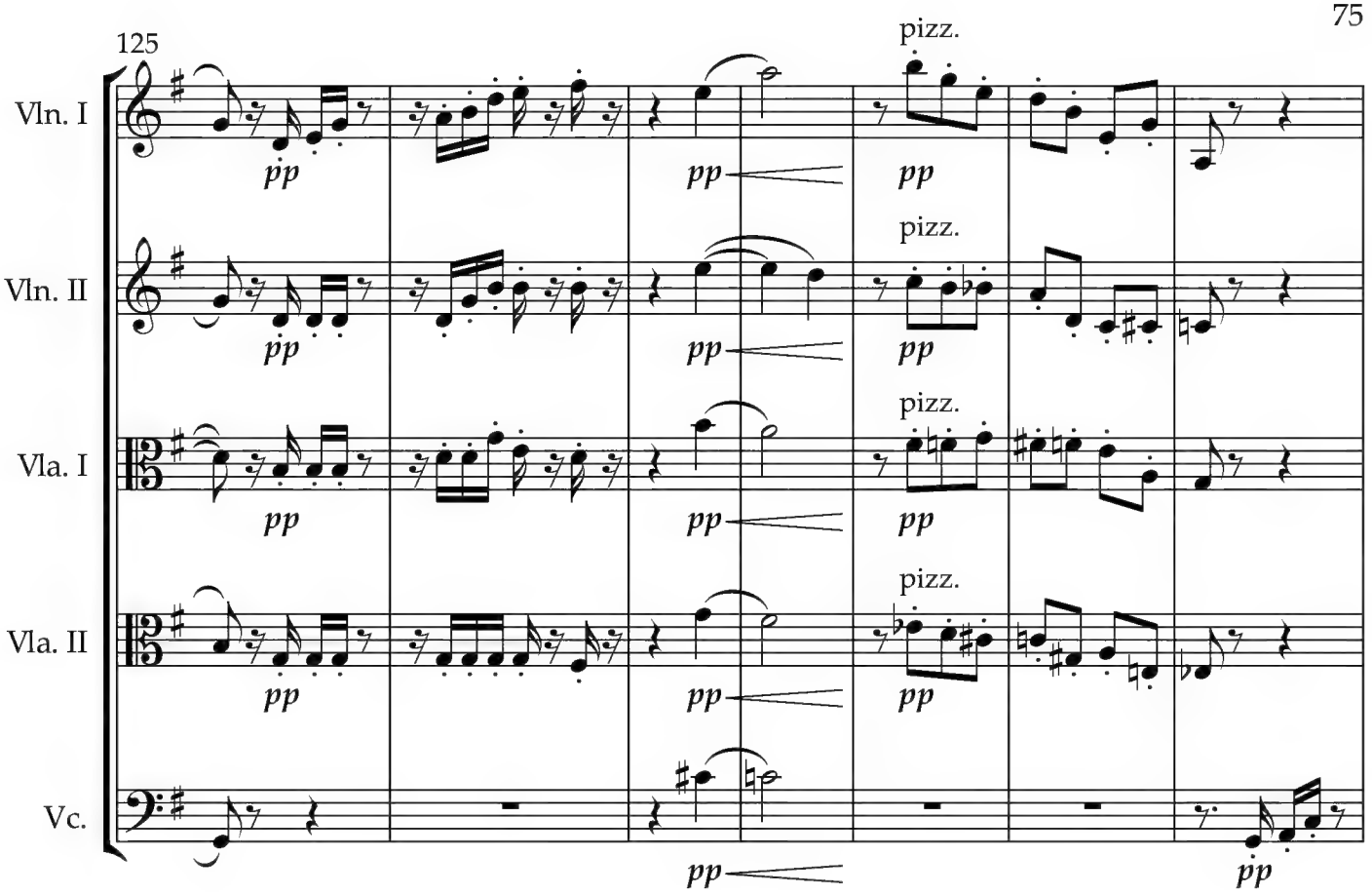

Poco accel.
81
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
mf
mf
mf
p
mf
p
mf
p
mf
mf

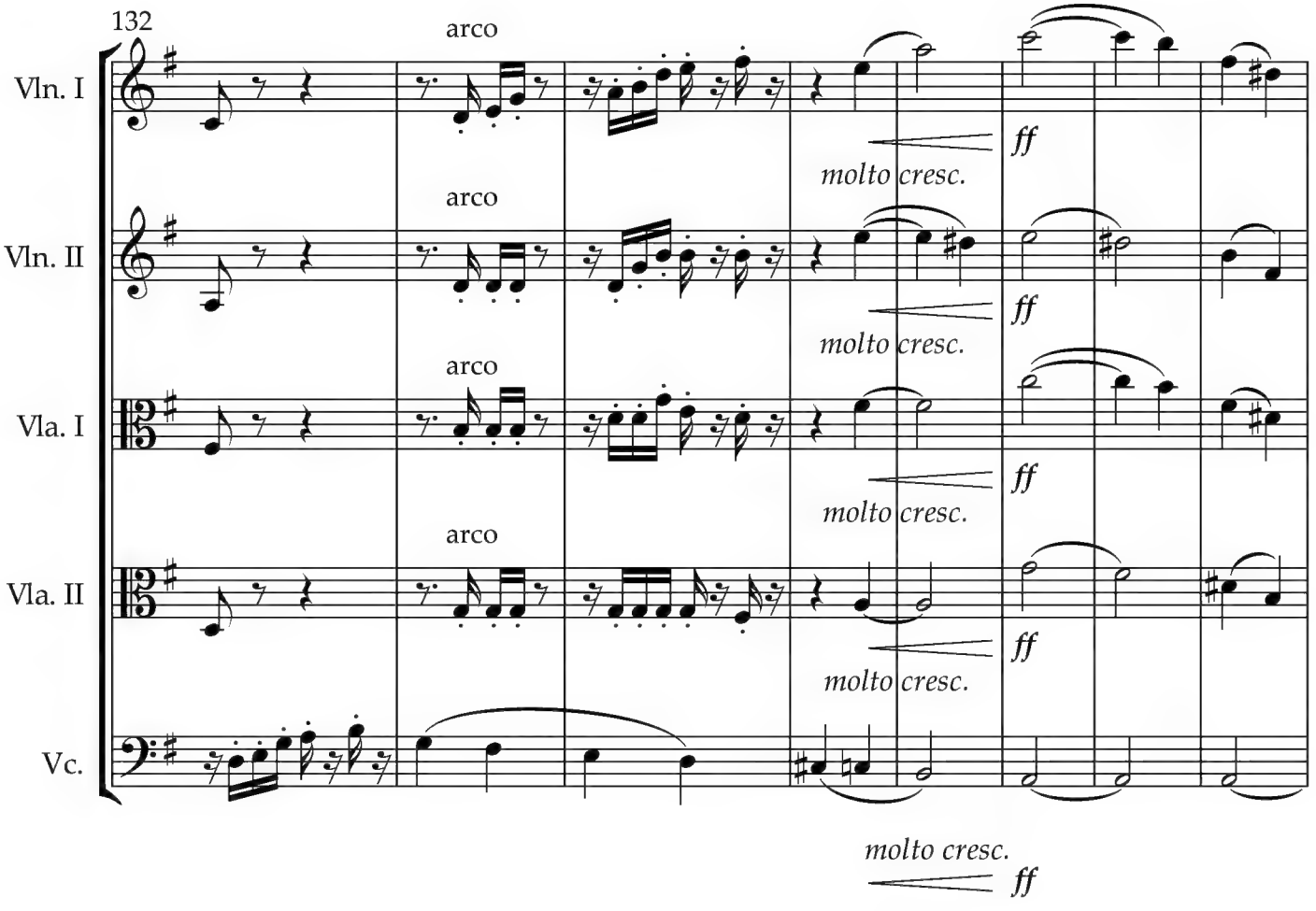

89
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
tr
f
mf

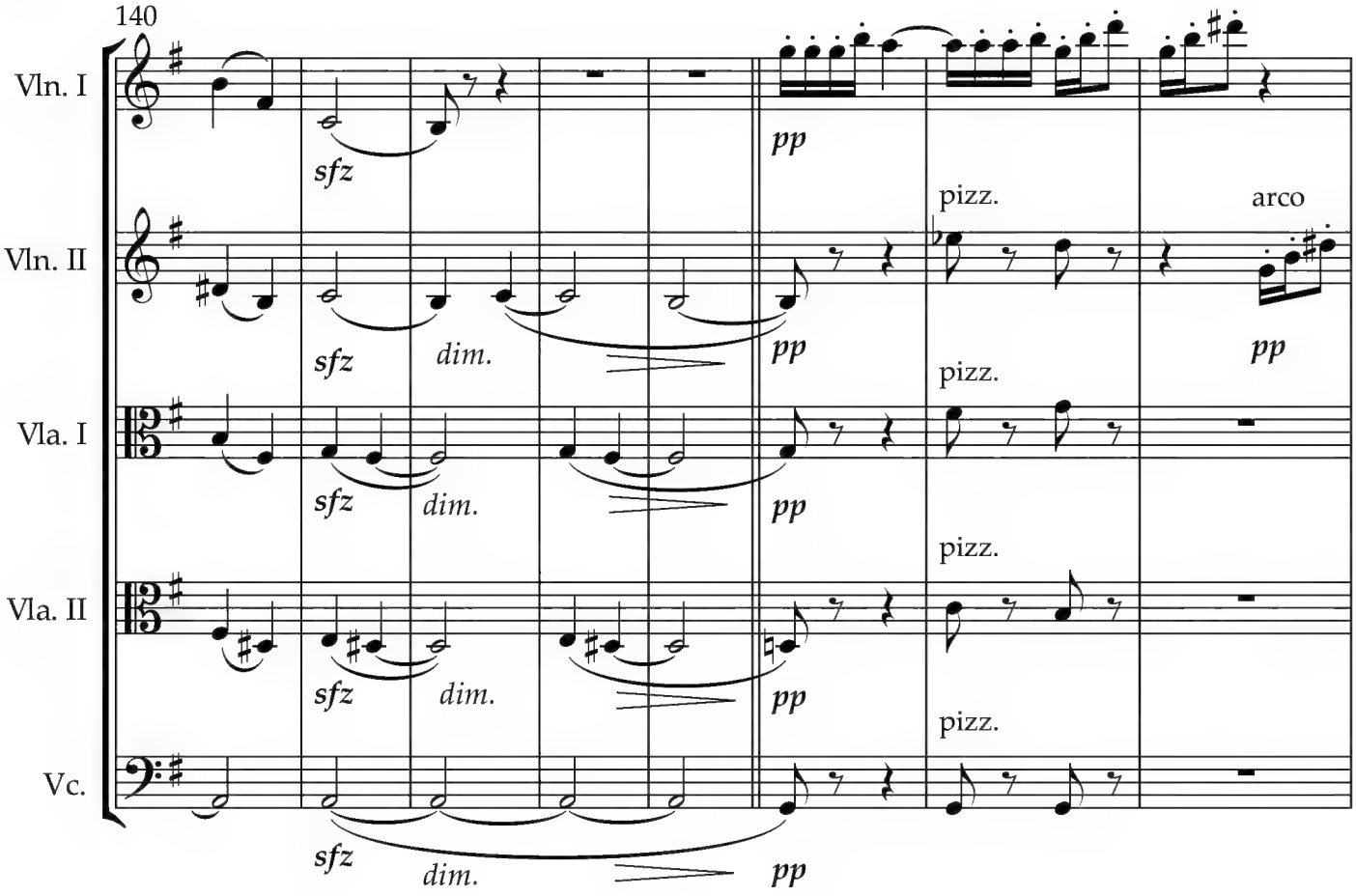

98
Rit.
Tempo I
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
tr
ff
pp

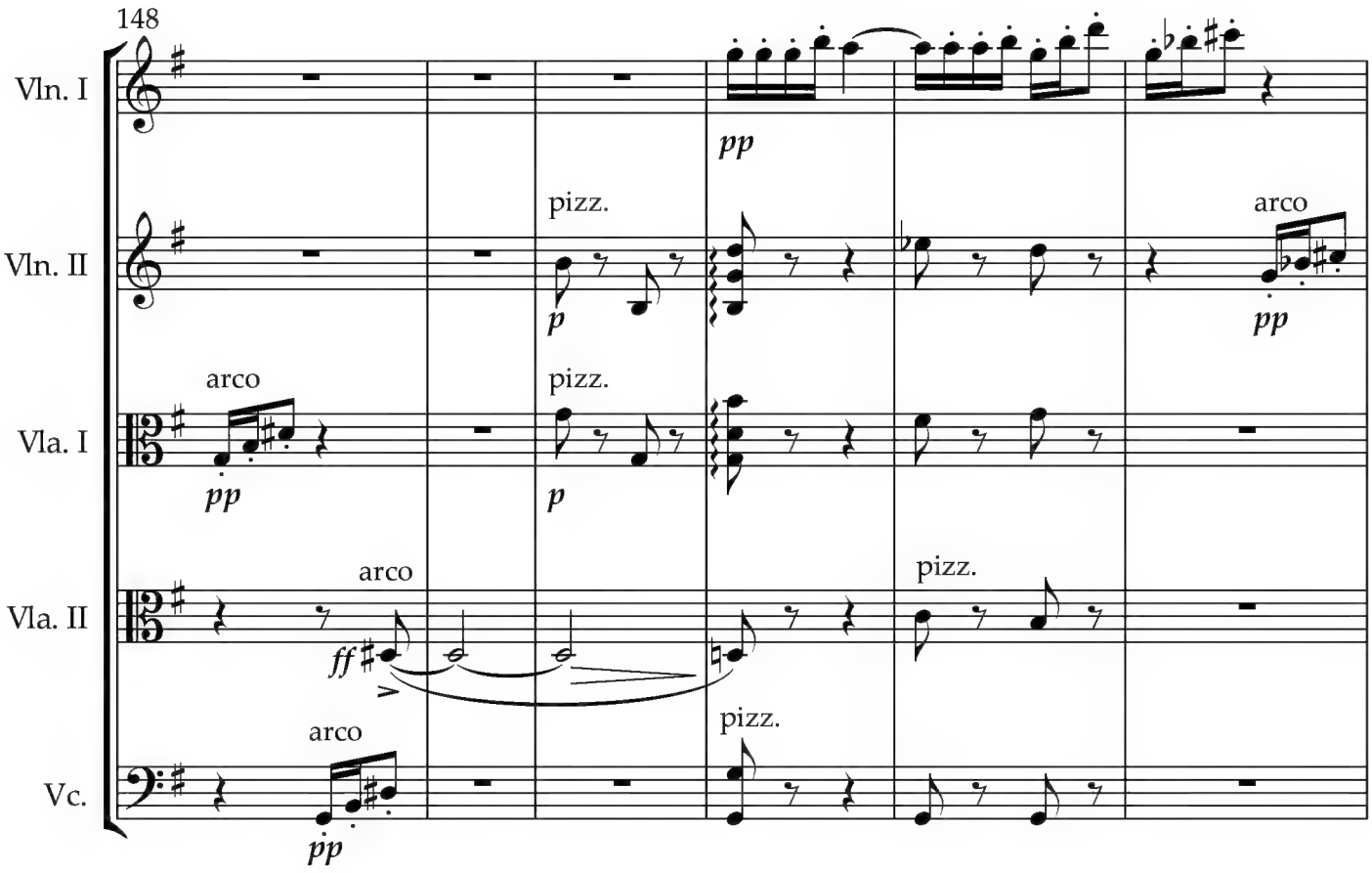

107
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
mf
cresc.
f
dim.
pp
cresc.
f

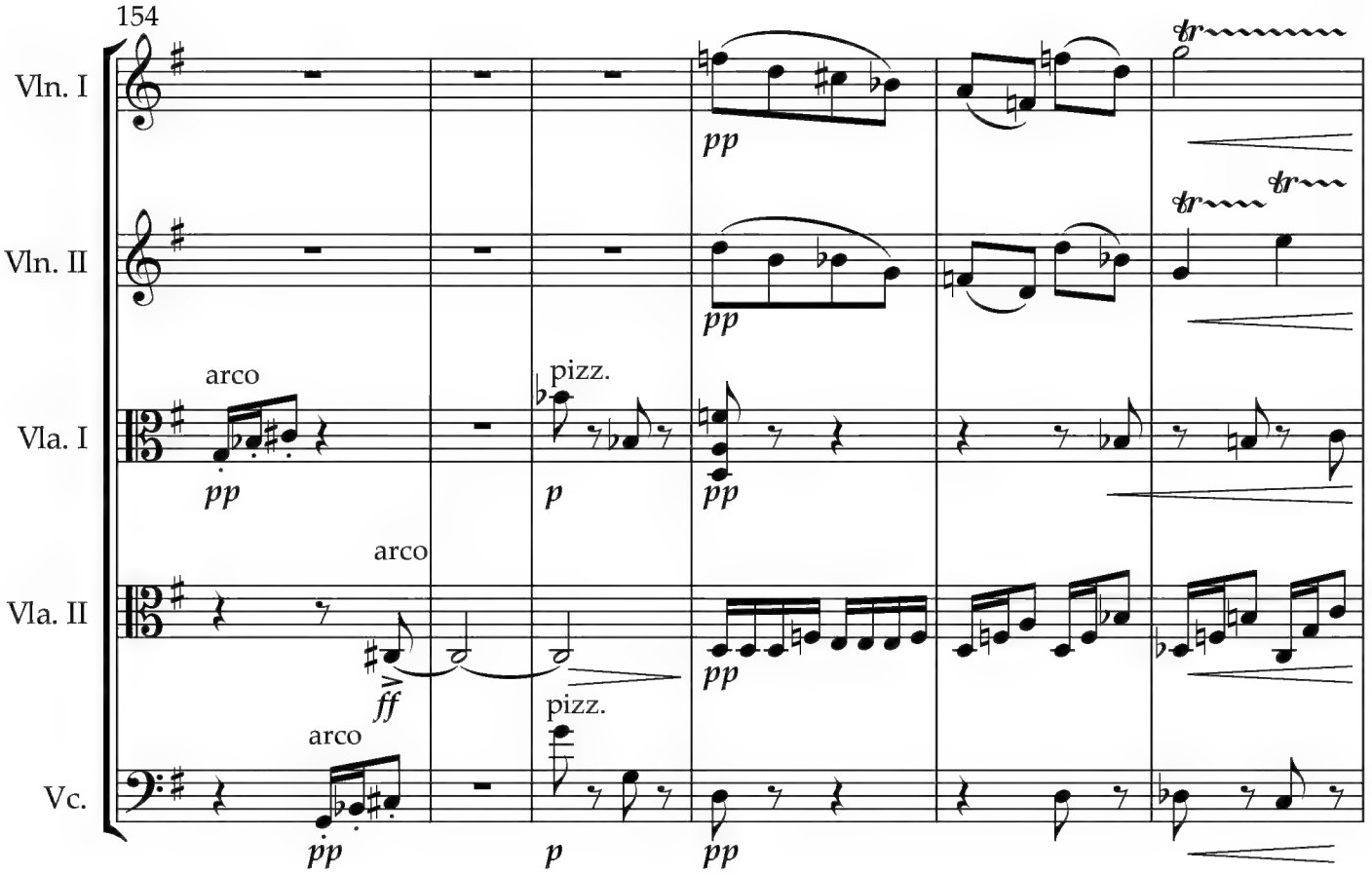

115
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
p
pp
ff
pp sempre

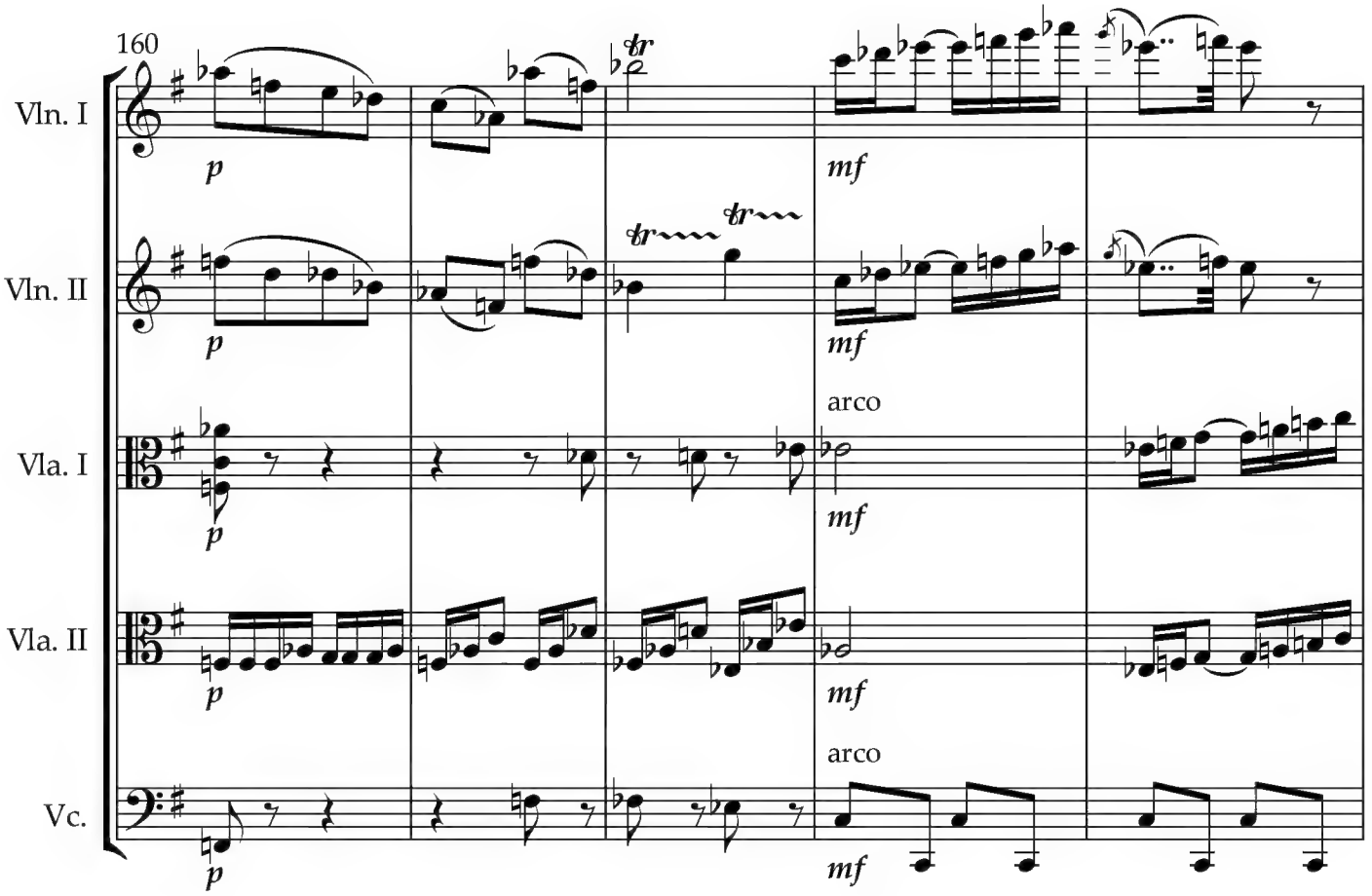

125
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pizz.
pp

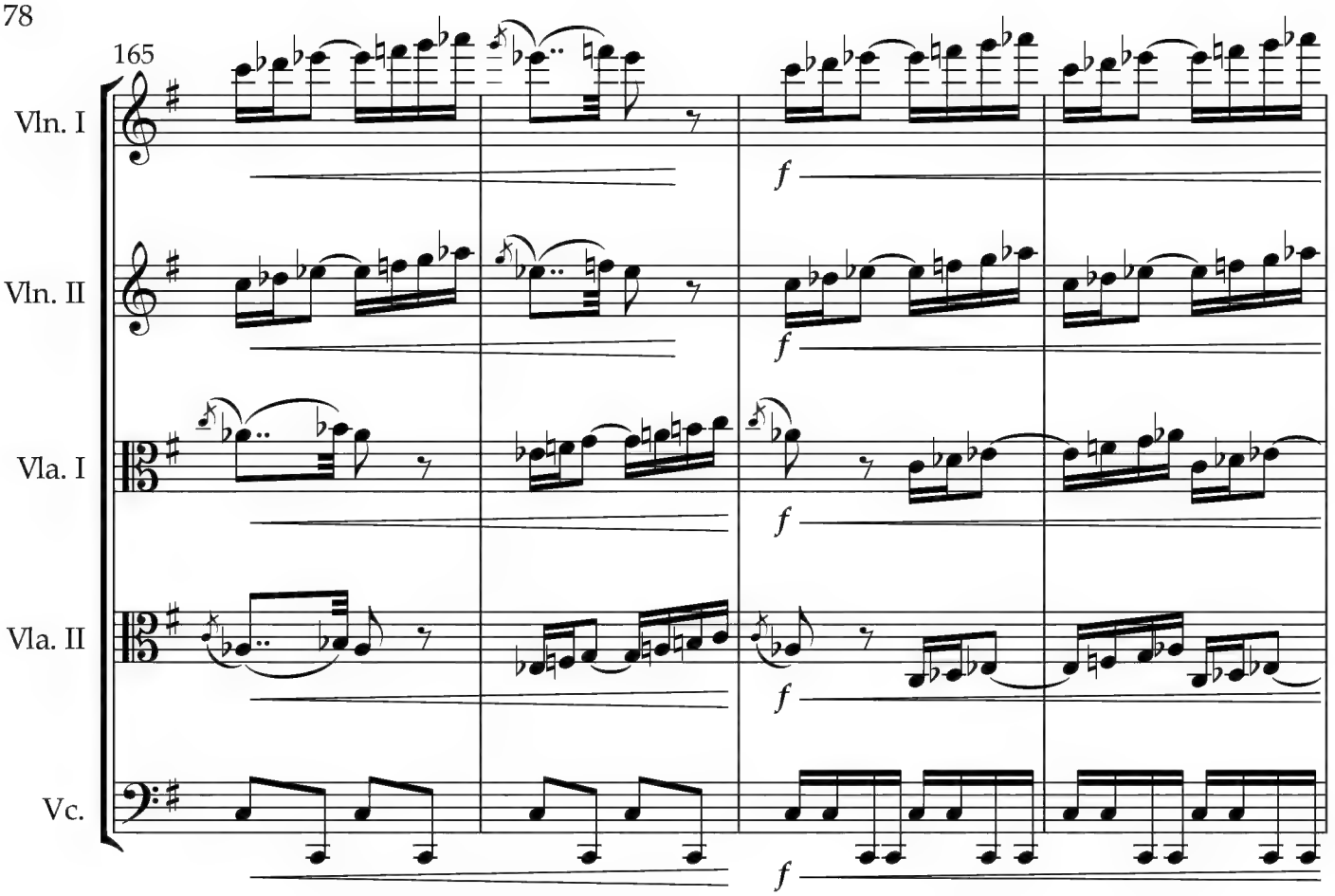

132
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
arco
molto cresc.
ff

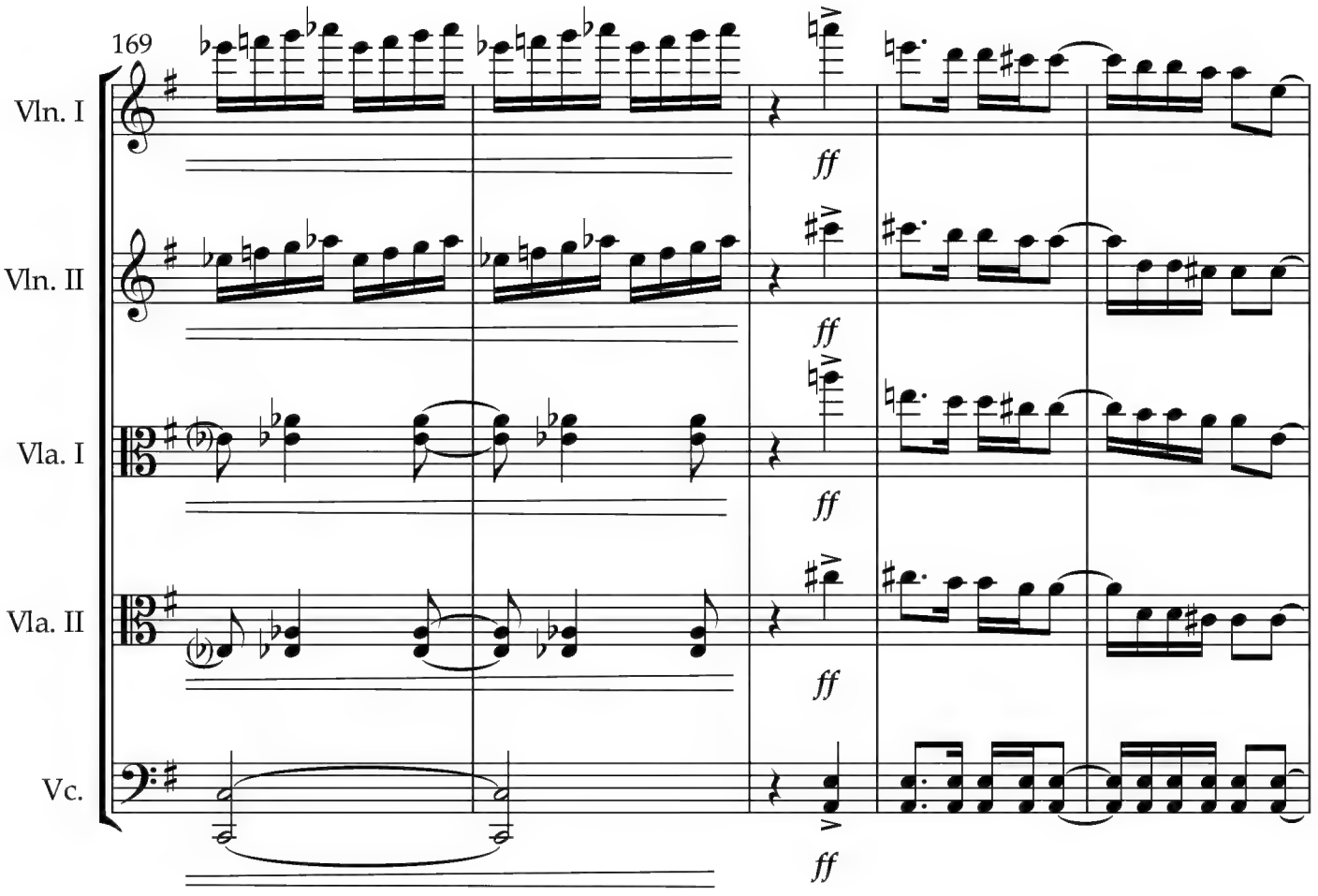

140
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
sfz
dim.
pp
pizz.
arco

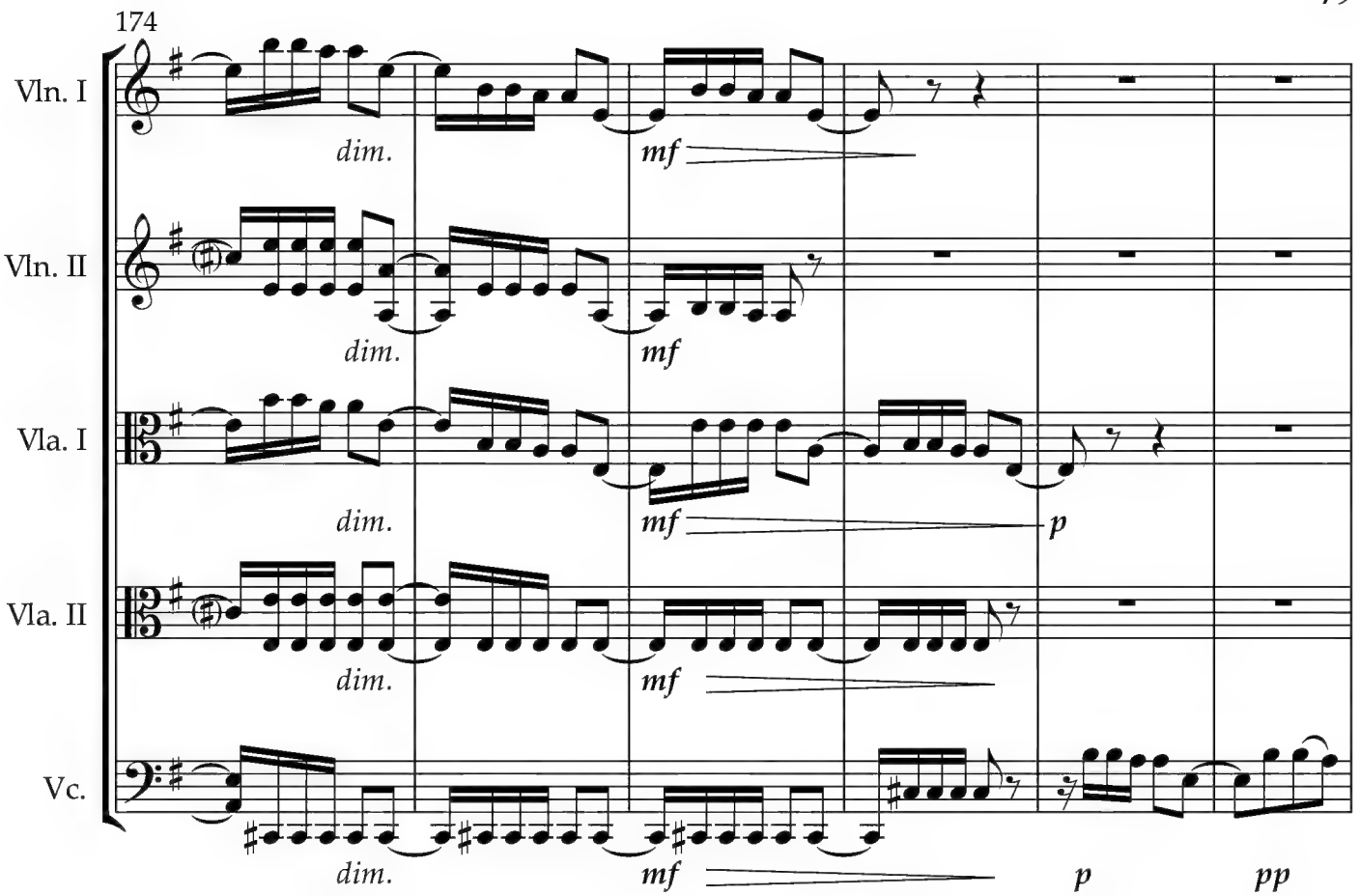

148
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
p
ff
pizz.
arco

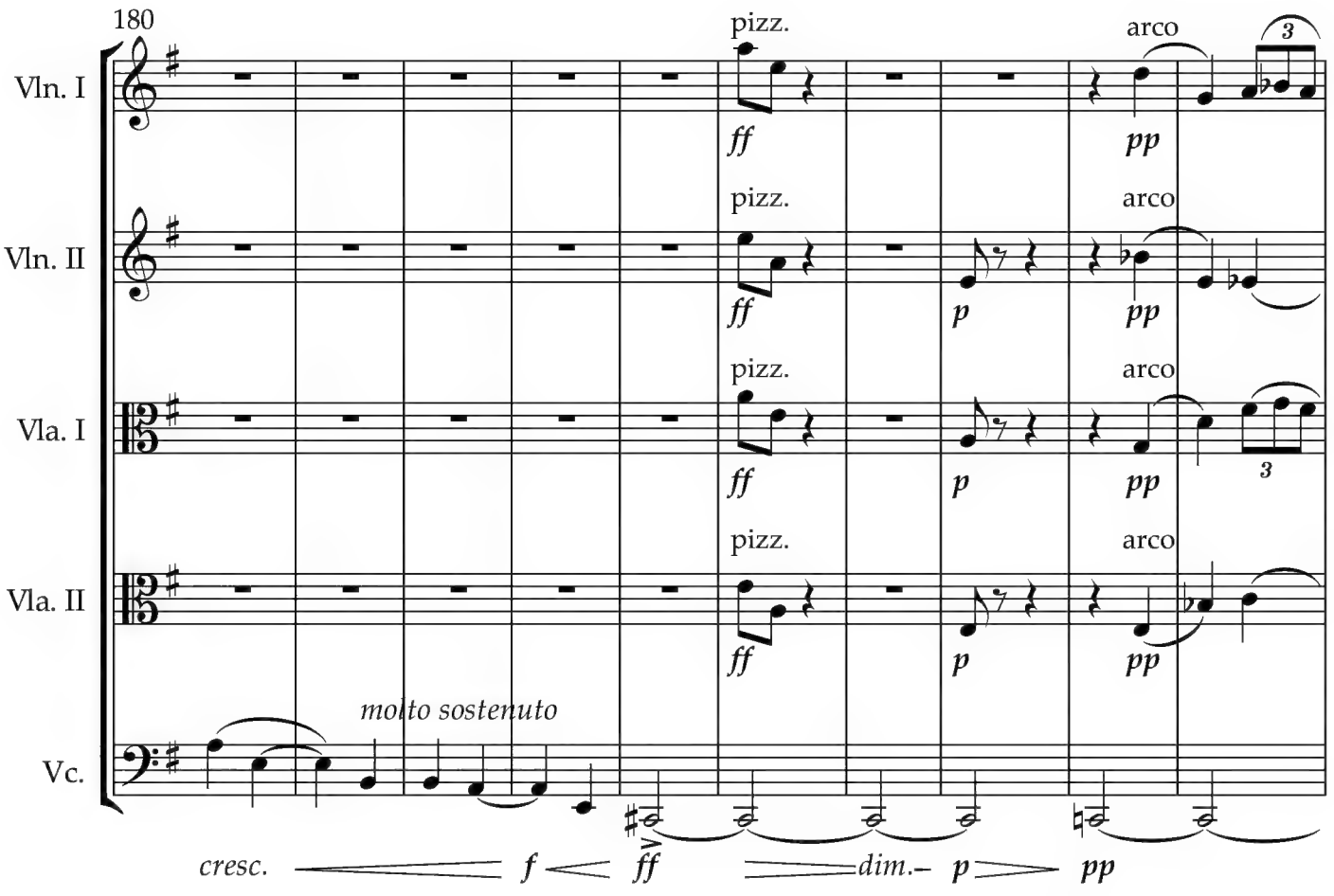

154
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
arco
pizz.
arco
pizz.
arco
pp
p
ff
tr

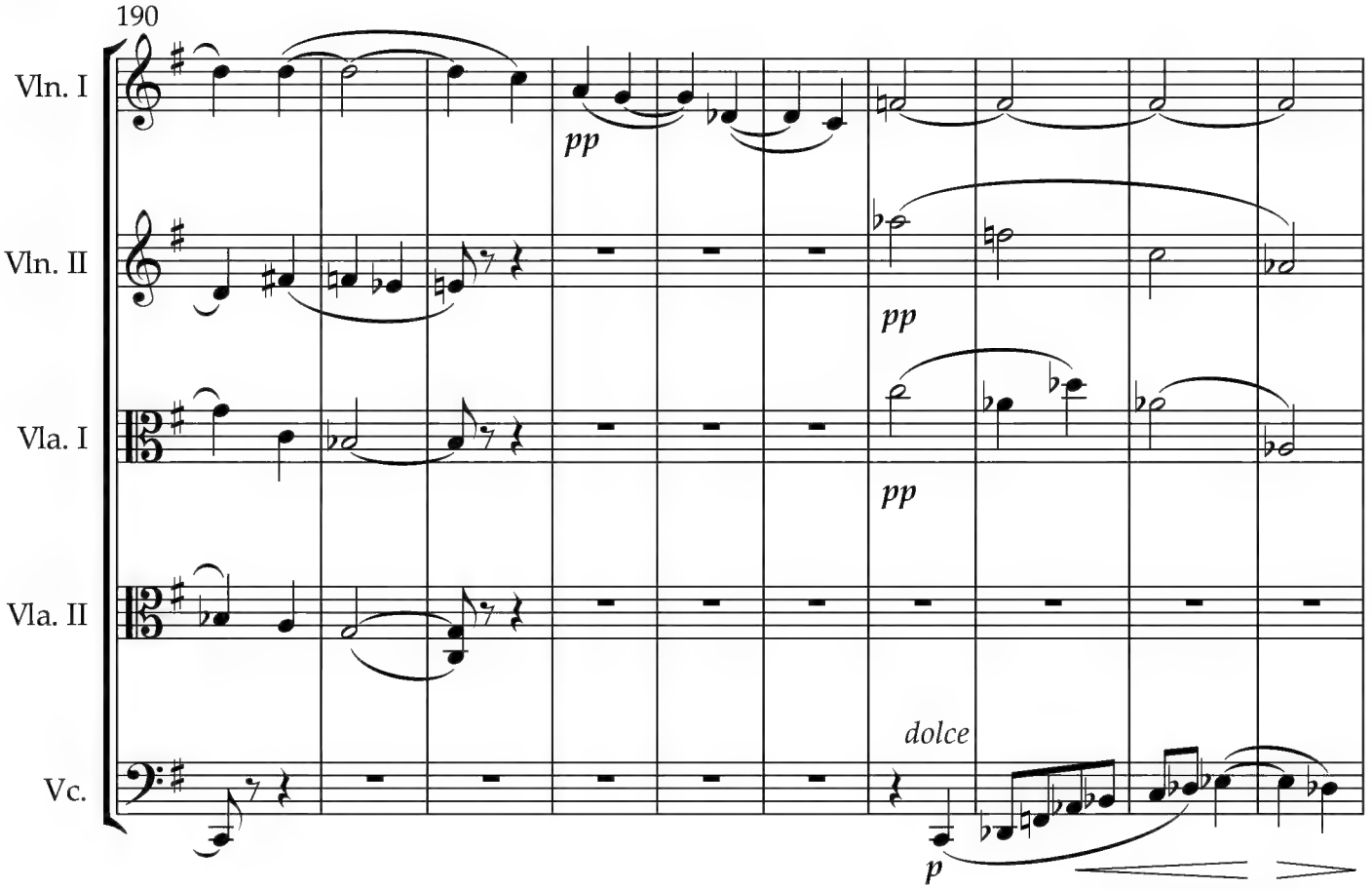

160
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
arco
arco
p
mf
tr

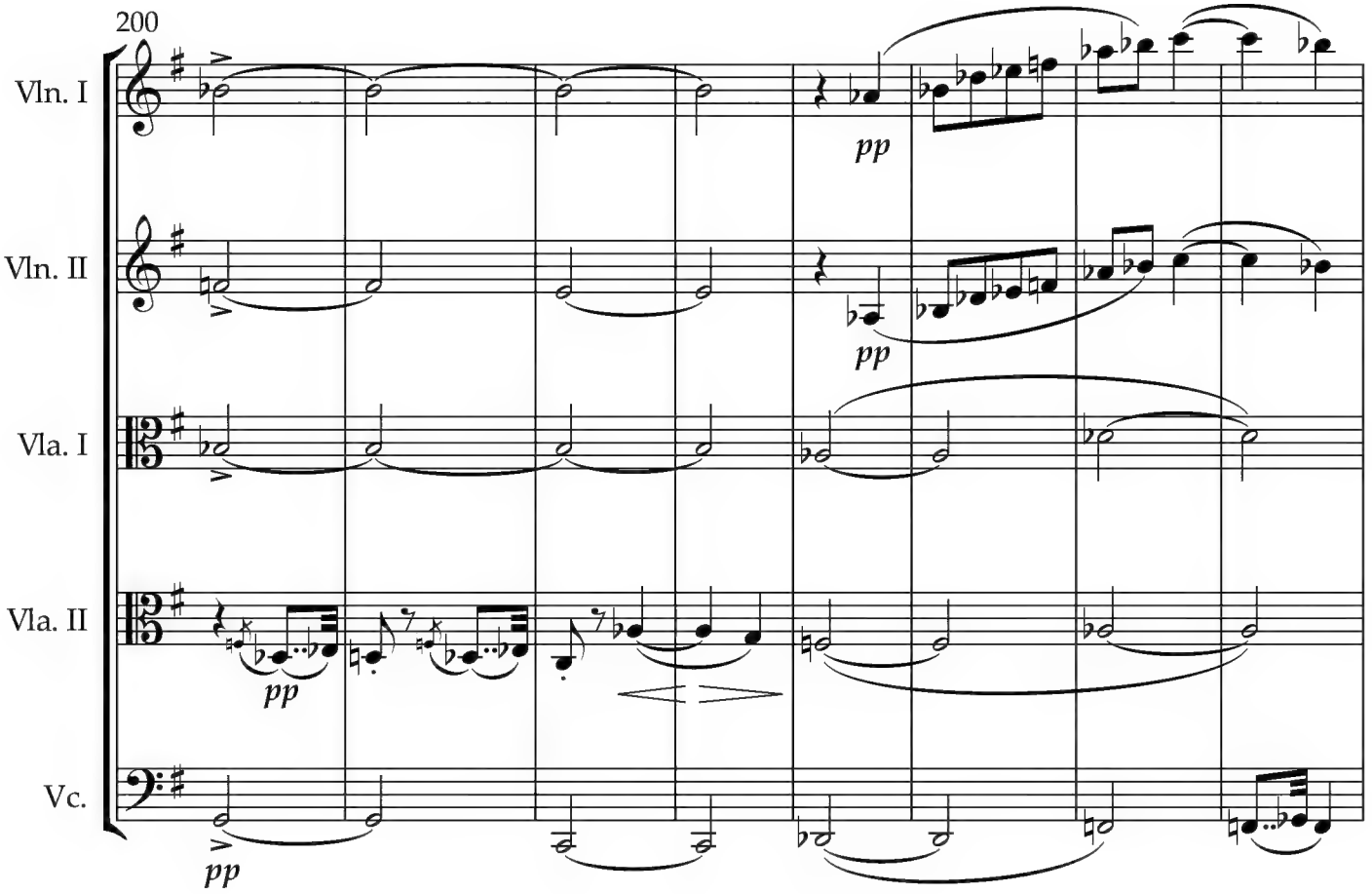

165
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
f

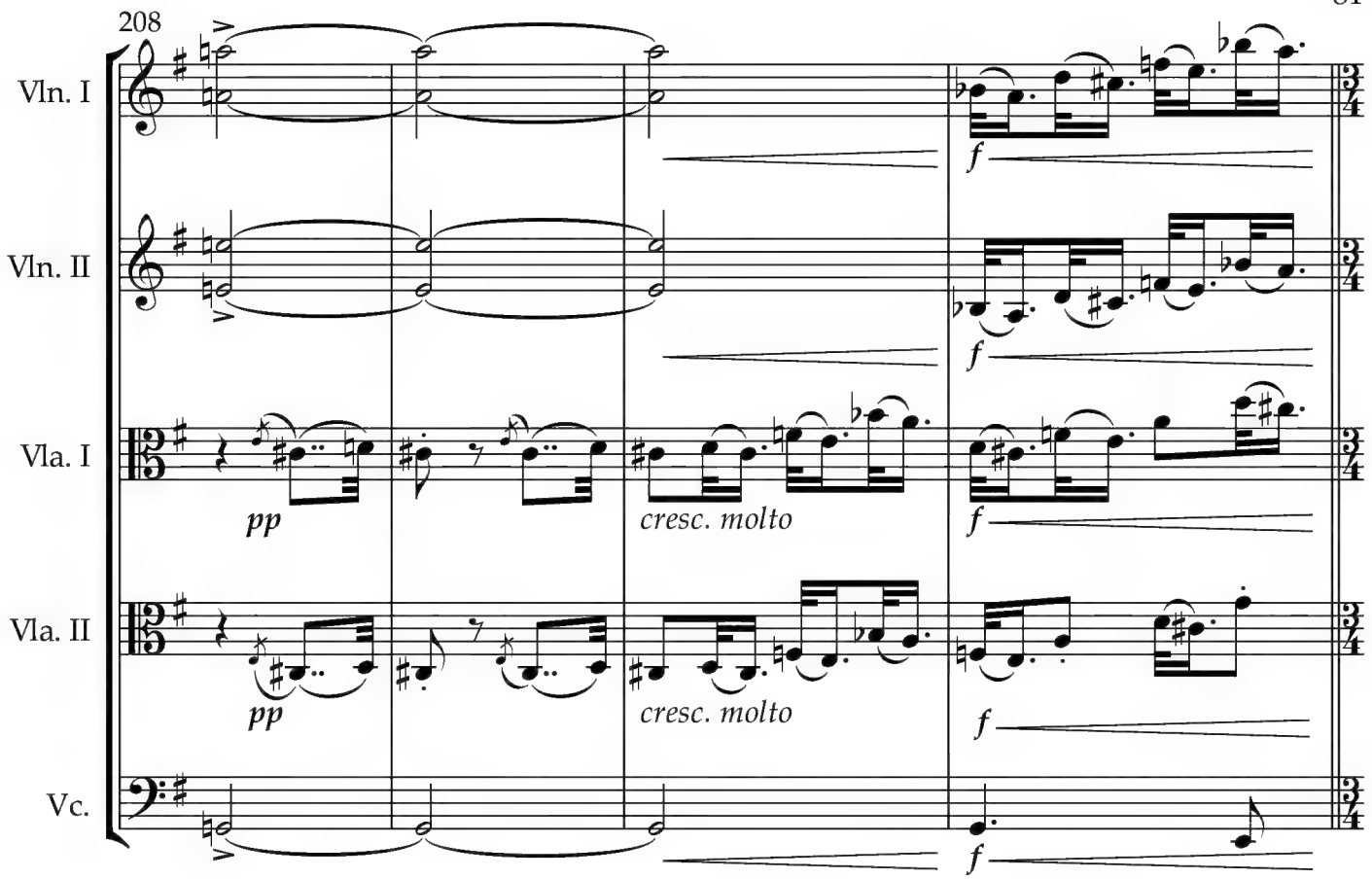

169
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
ff

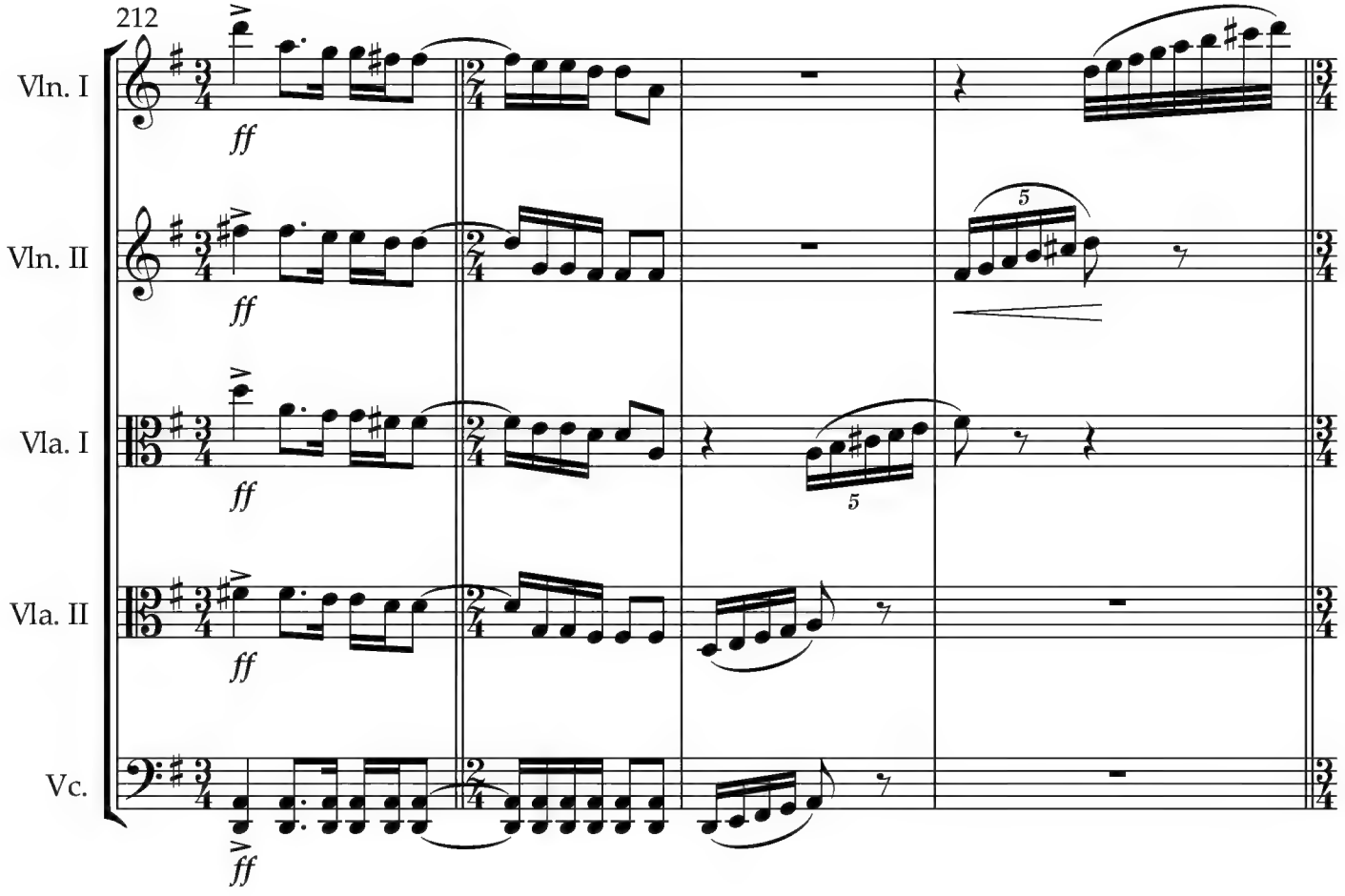

174
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
dim.
mf
p
pp

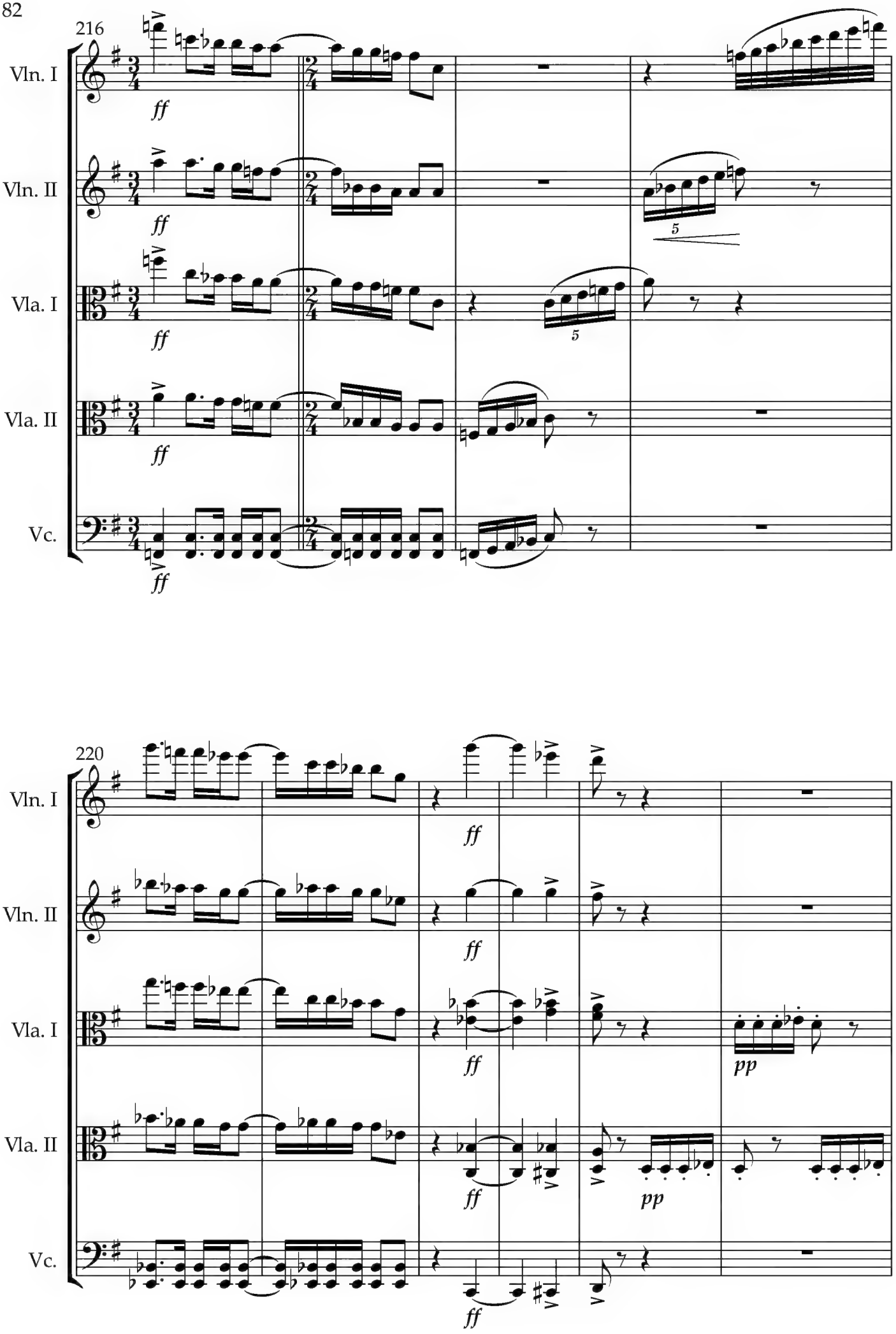

180
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pizz.
arco
ff
pp
p
molto sostenuto
cresc.
f
ff
dim.
3

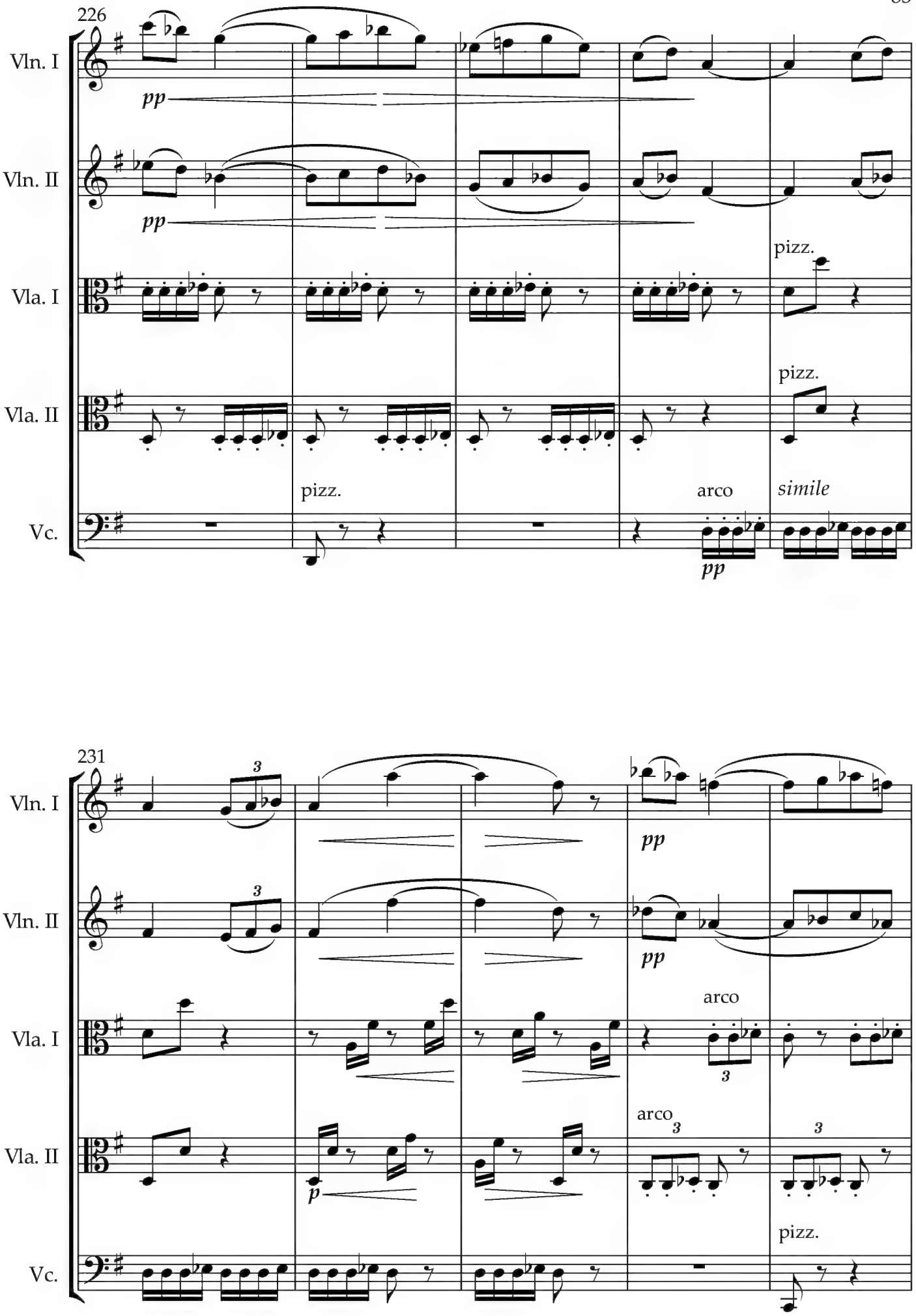

190
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
pp
pp
dolce
p

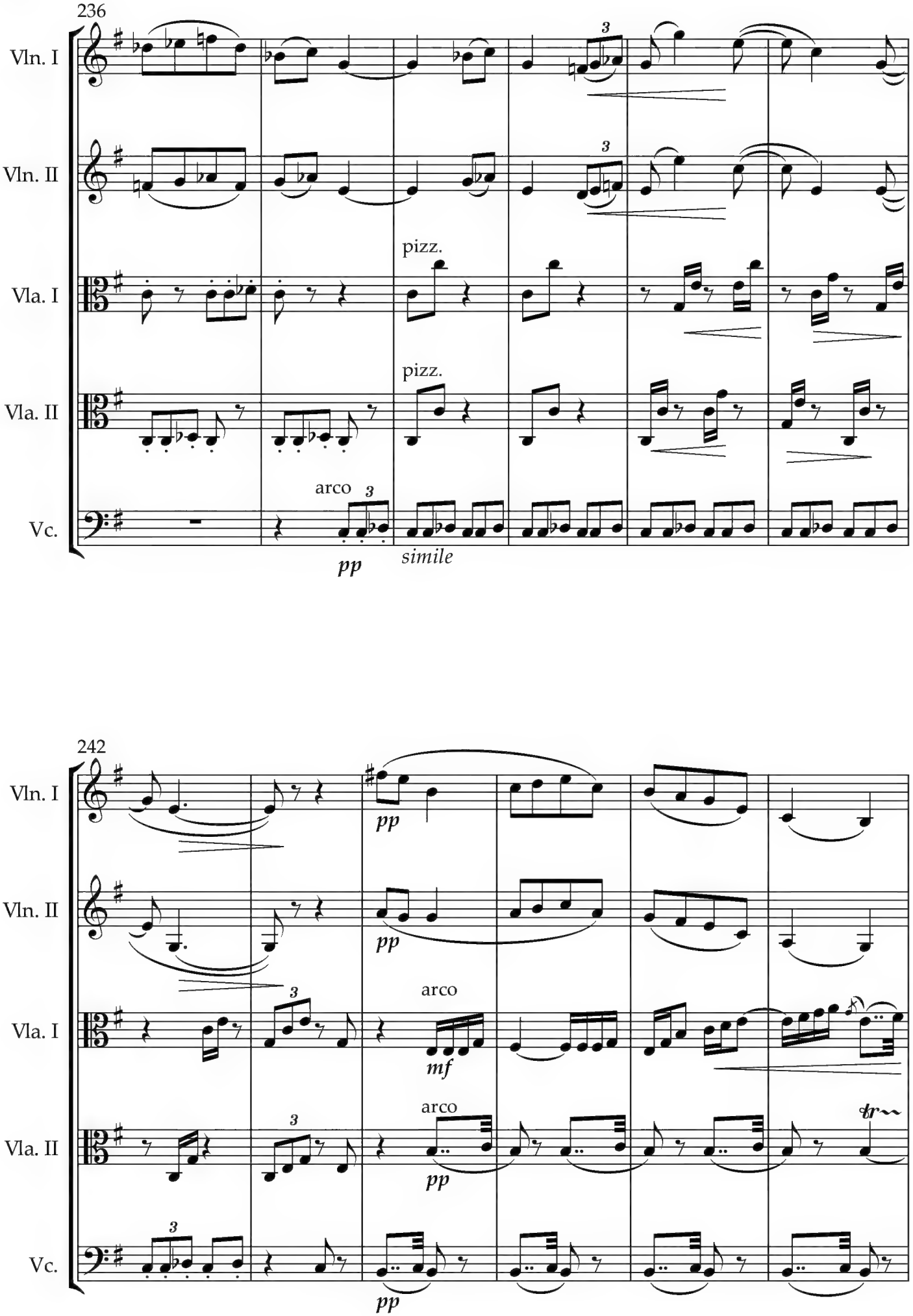

200
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
pp
pp
pp

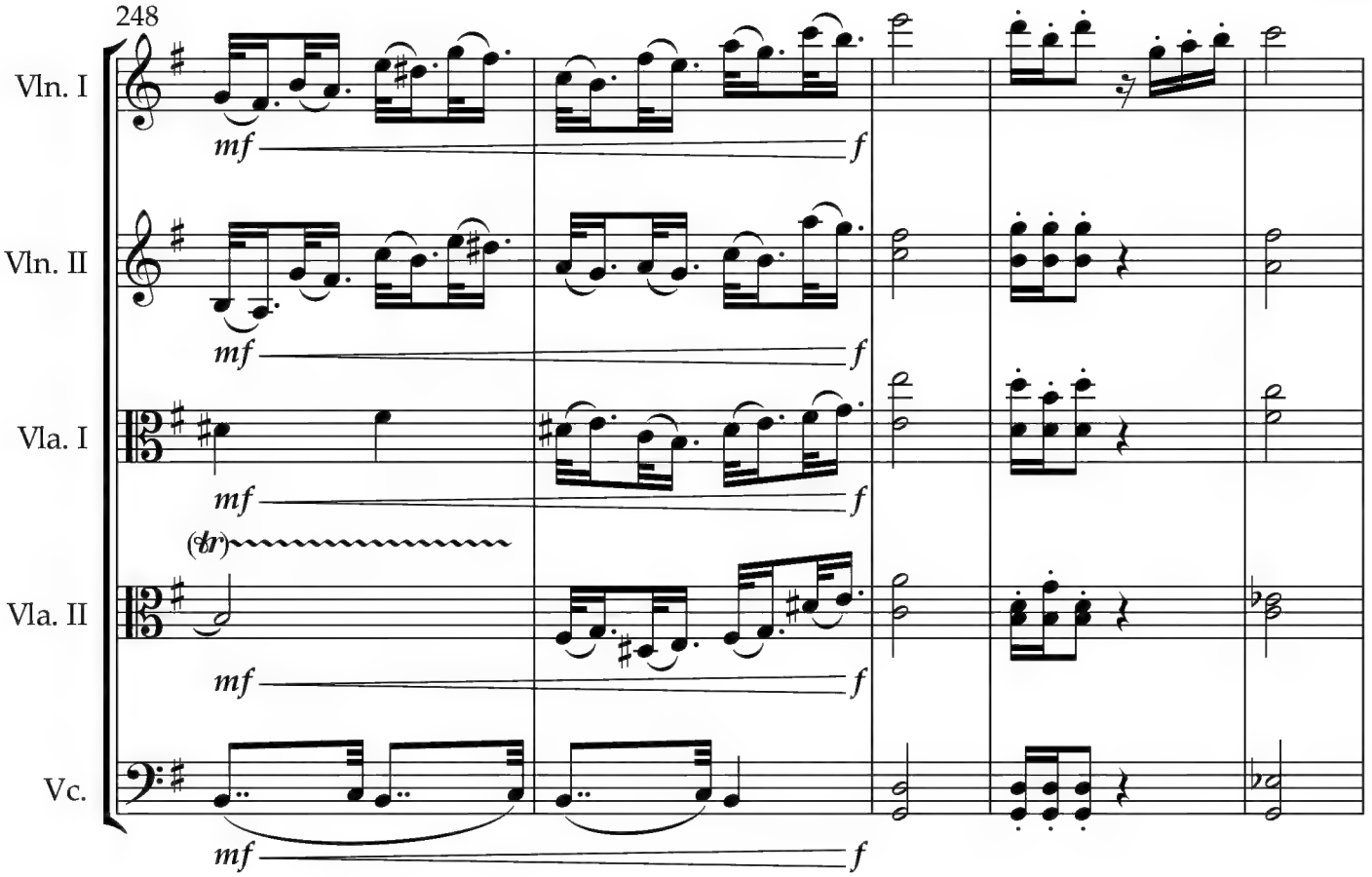

208
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
cresc. molto
f

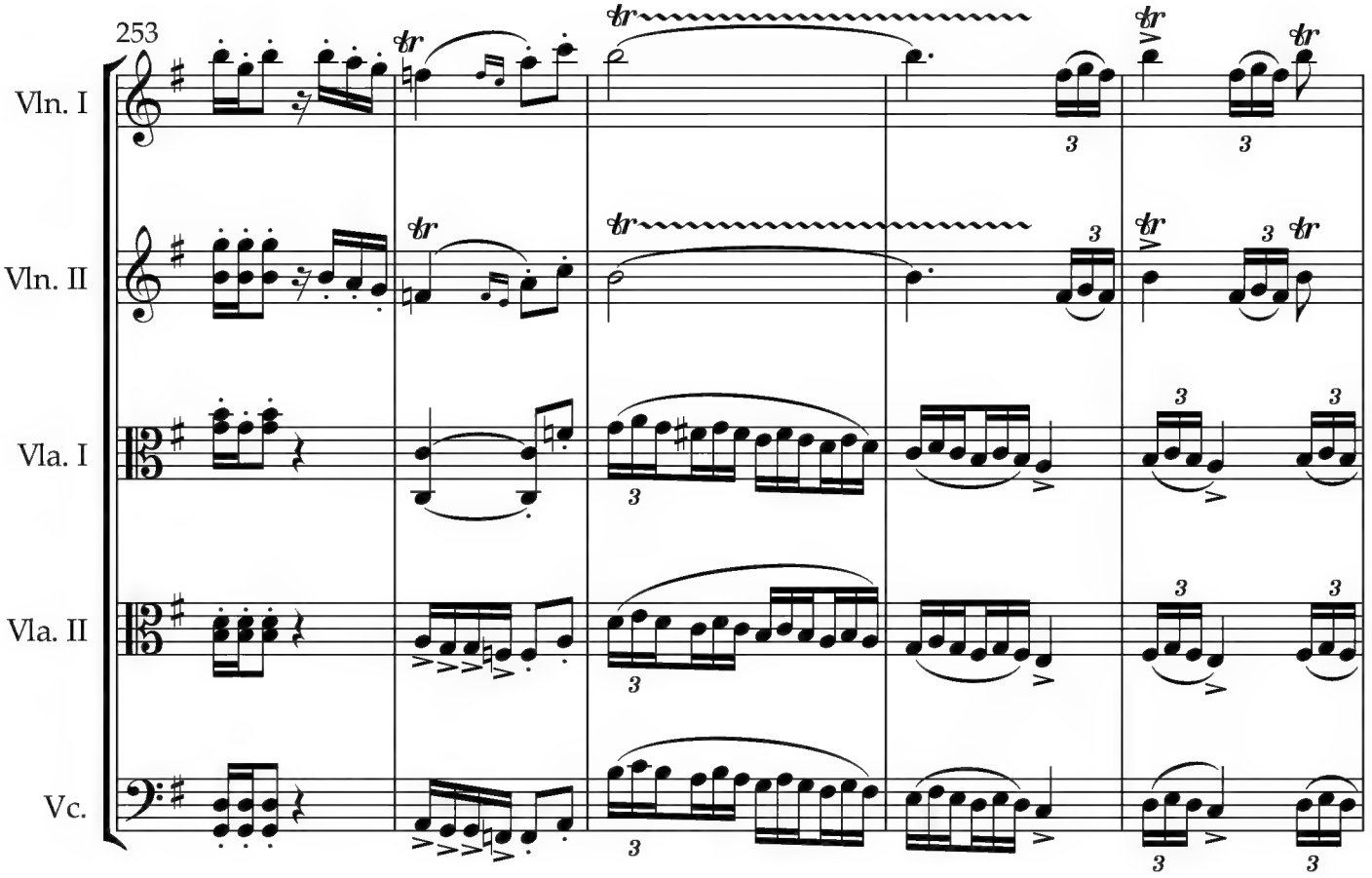

212
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
ff
5

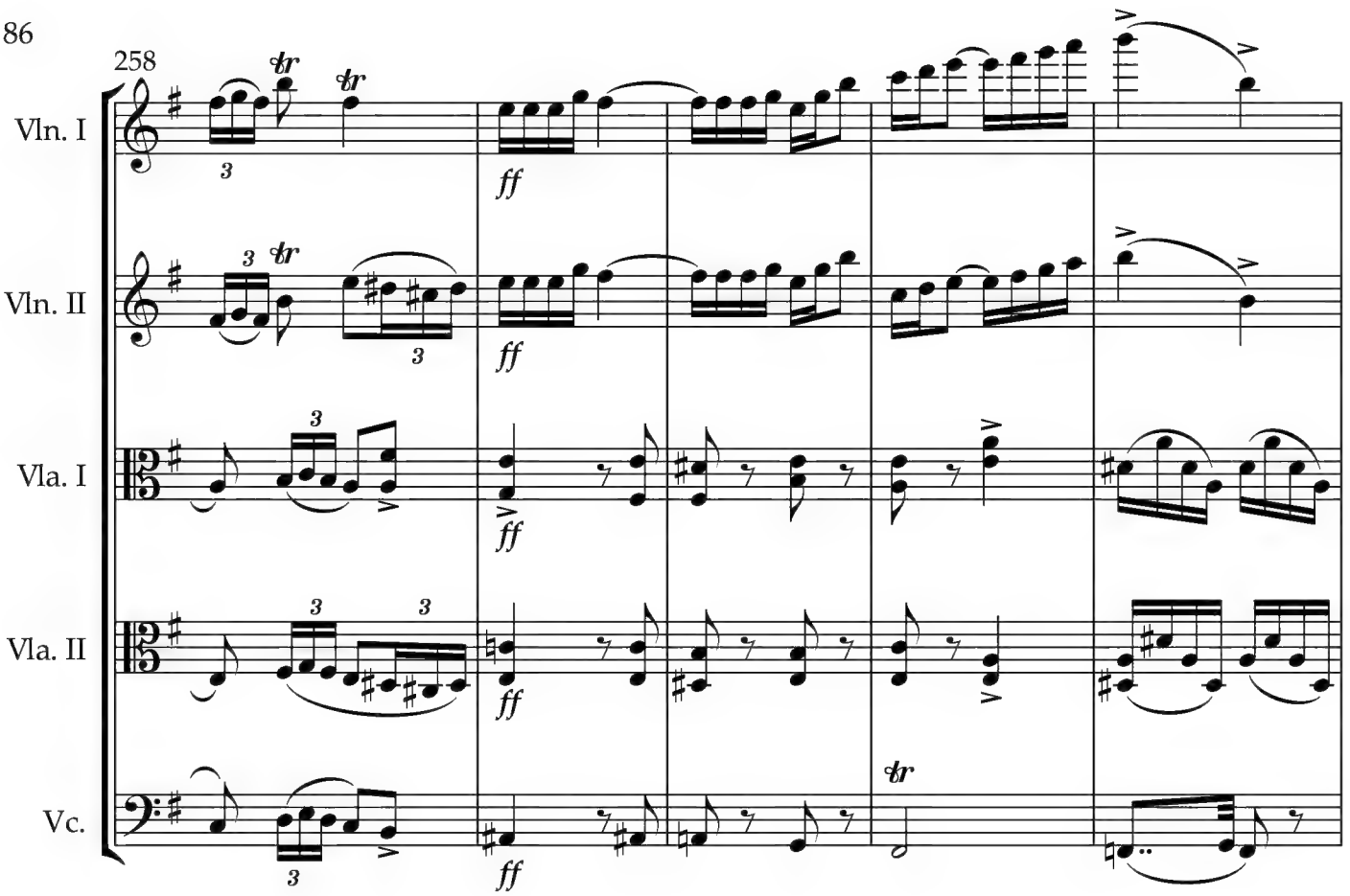

216
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
ff
5
220
pp

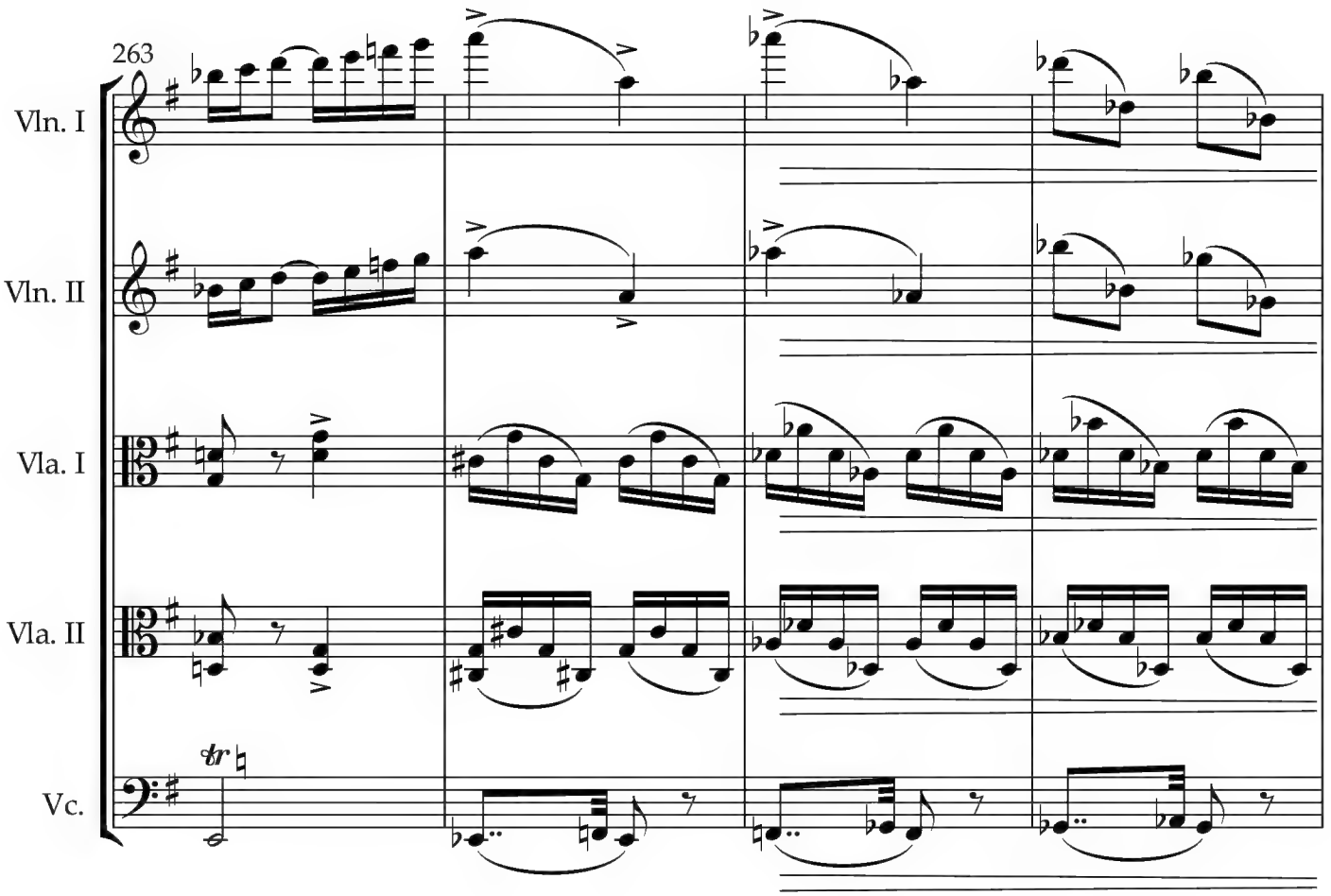

226
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
pp
pizz.
pizz.
pizz.
arco
pp
simile
231
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
3
3
pp
pp
arco
3
arco
3
3
p
pizz.

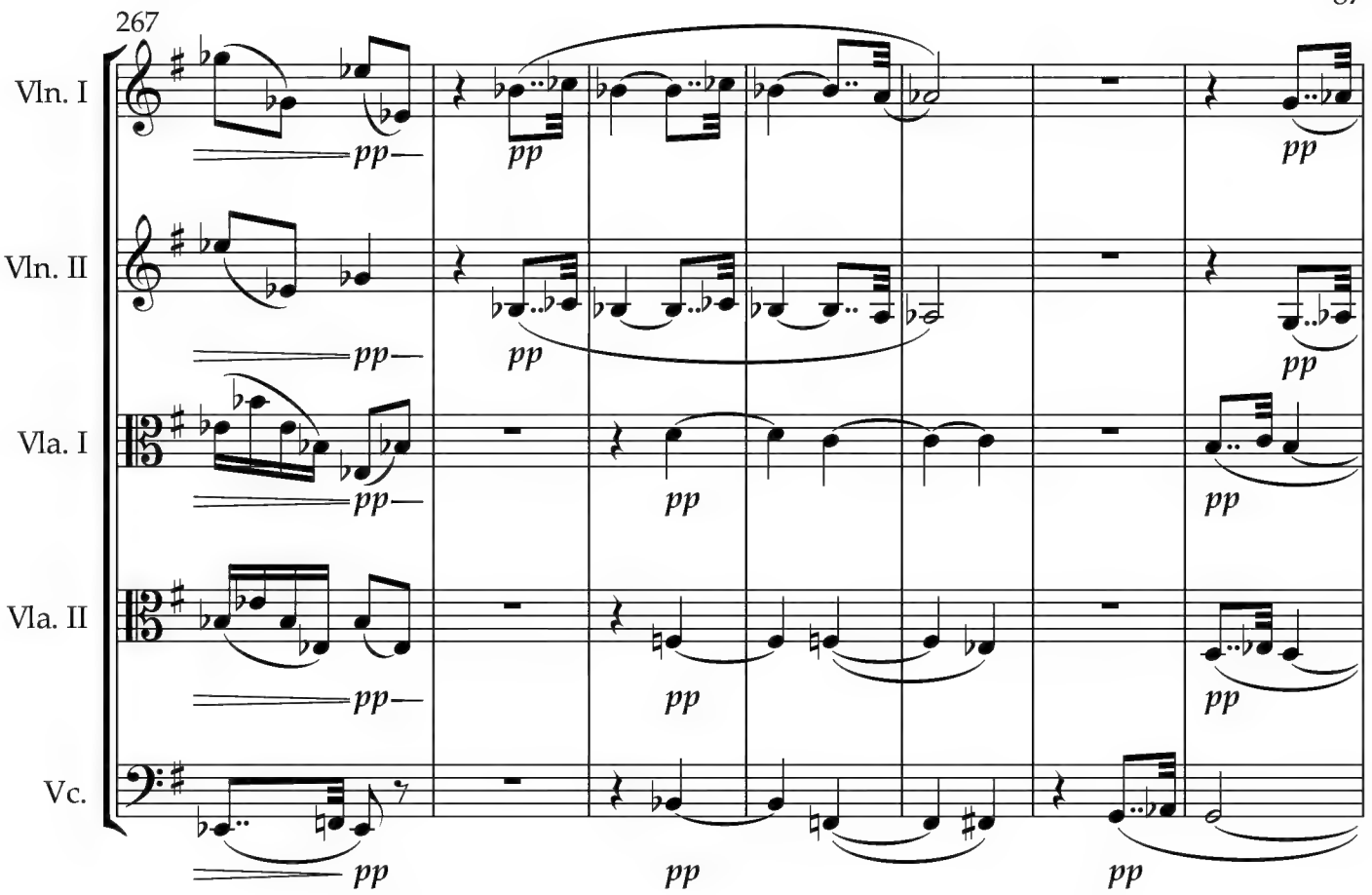

236
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pizz.
pizz.
arco
3
pp
simile
242
pp
pp
arco
mf
arco
pp
pp
tr

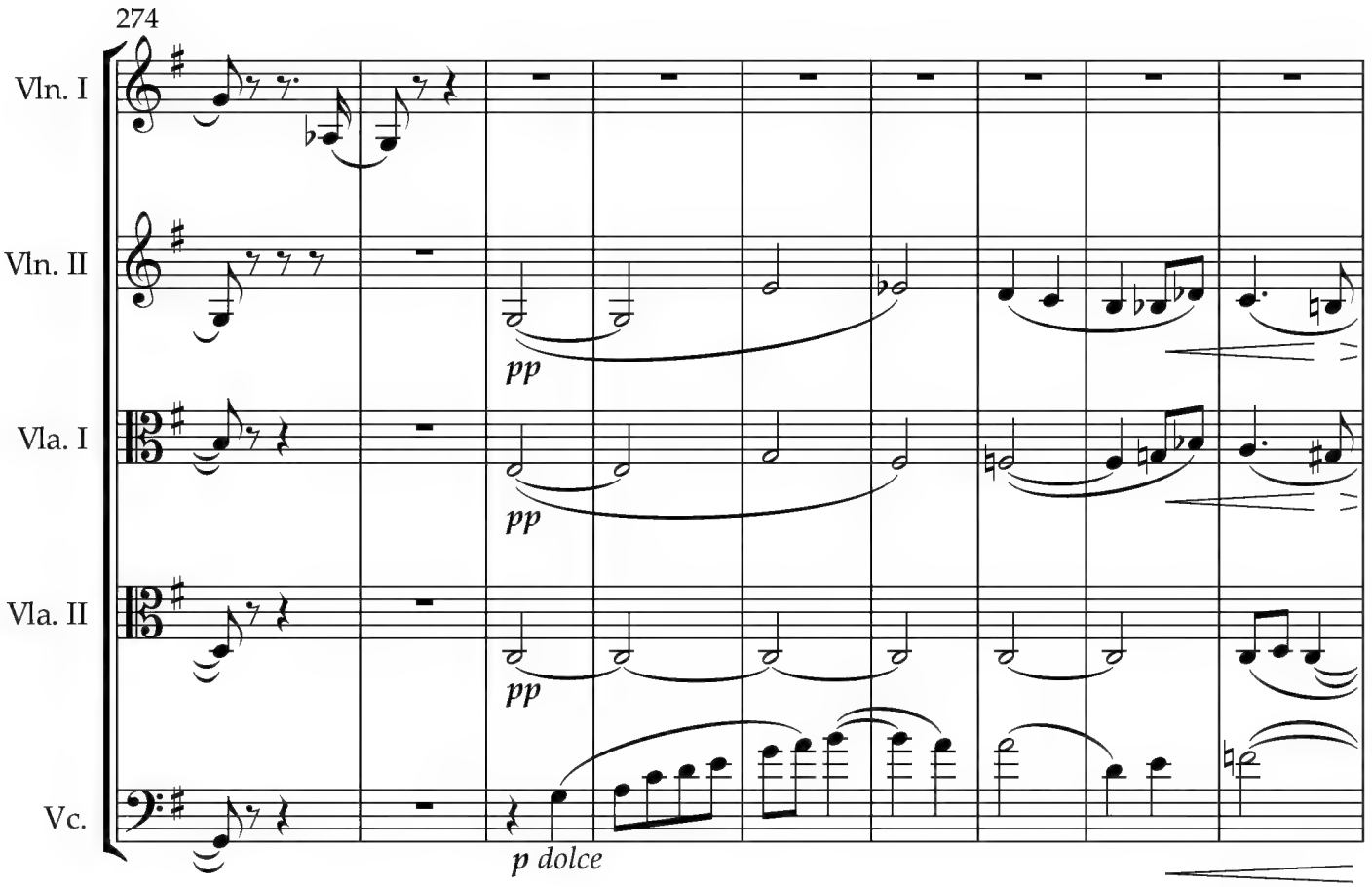

248
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
mf
f
(tr)

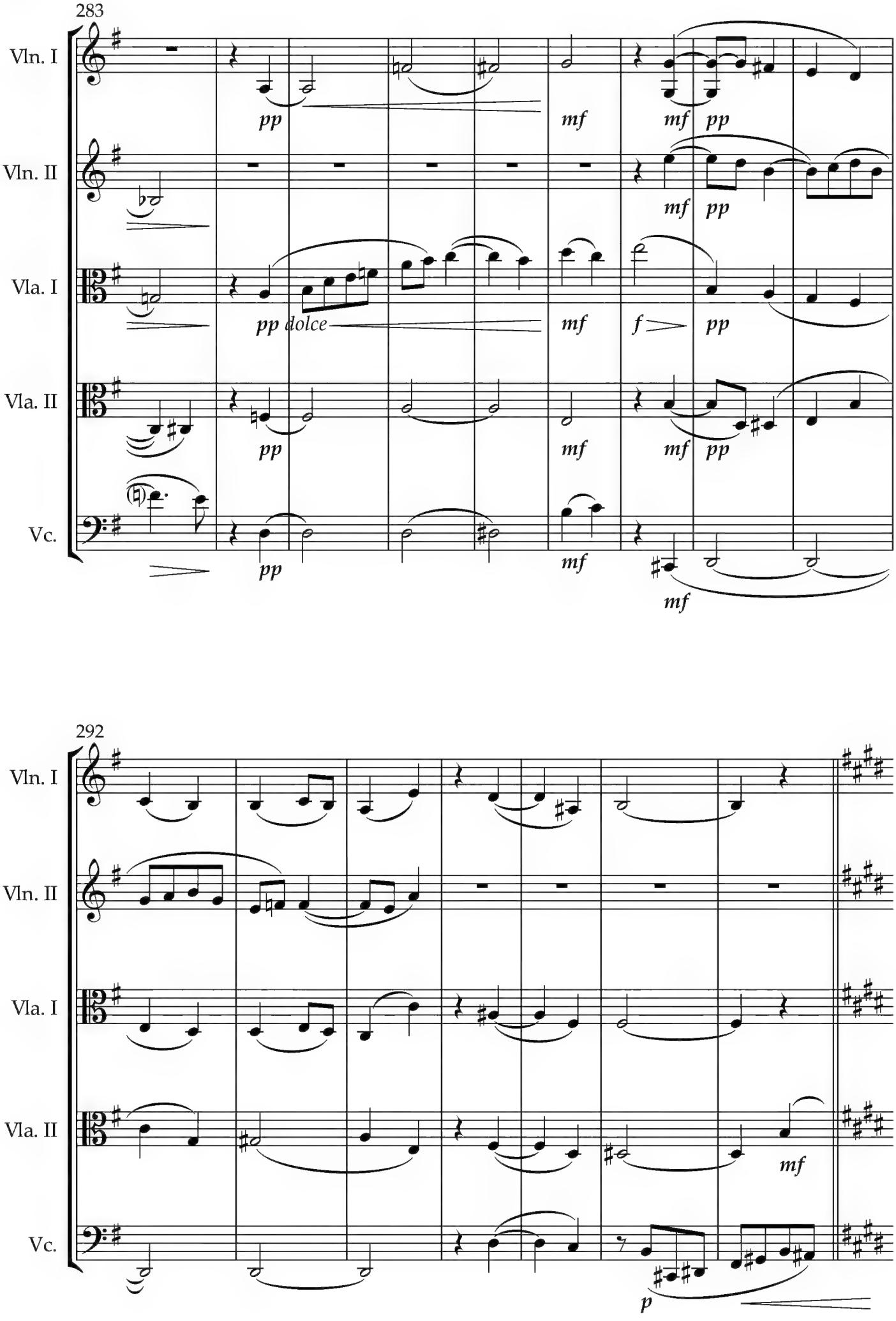

253
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
tr
3

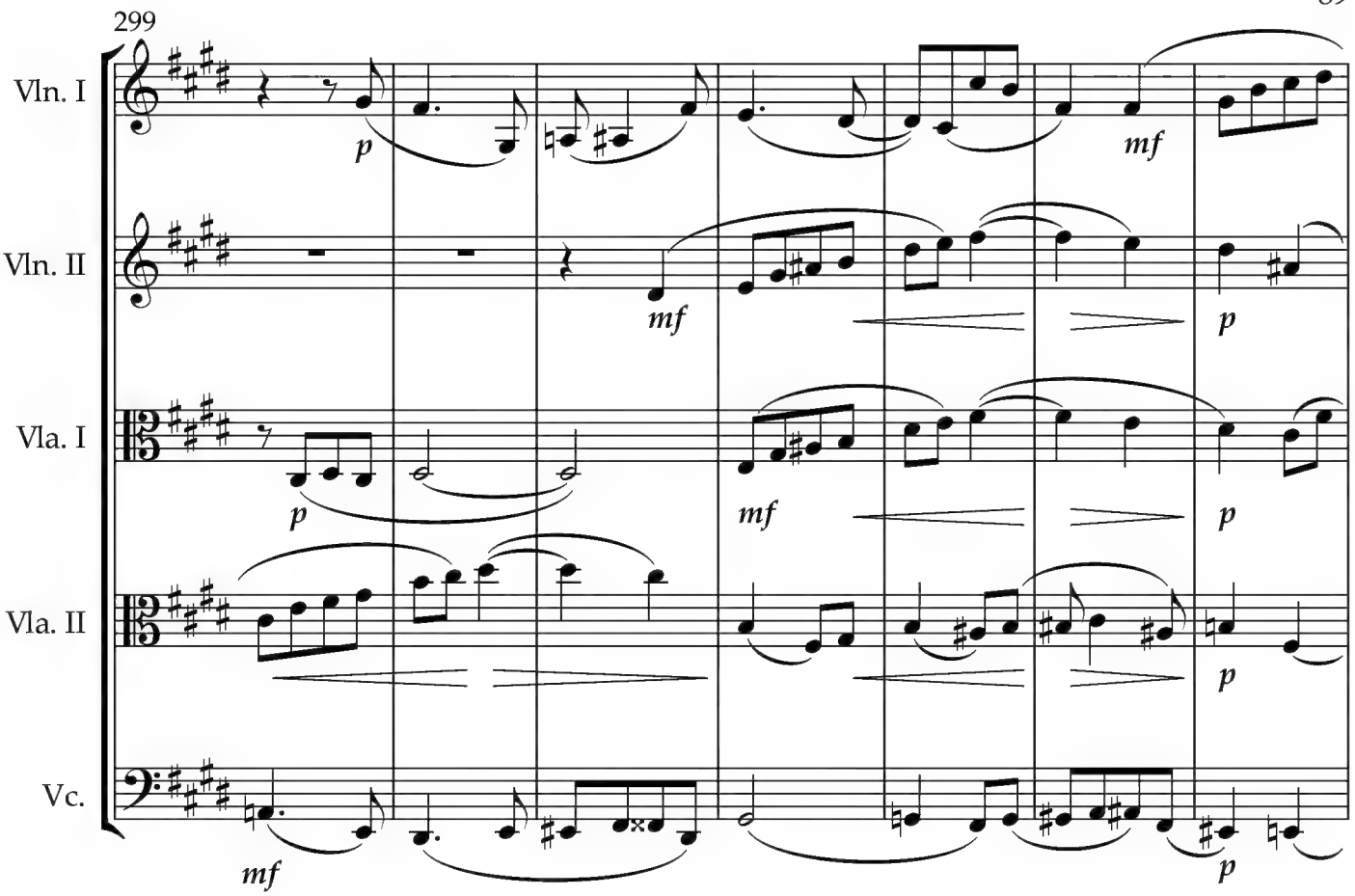

258
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
ff

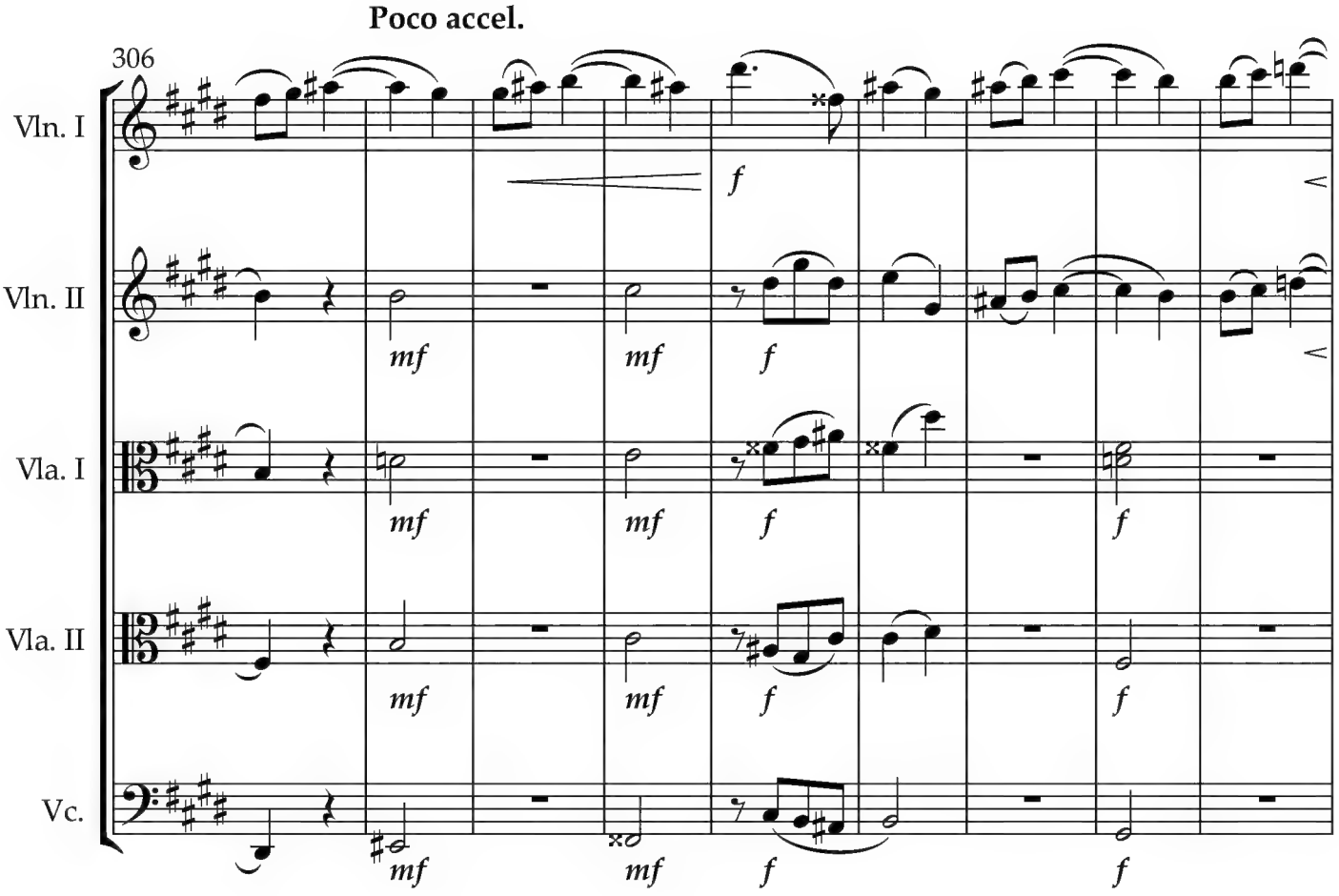

263
Vln. I
Vln. II
Vla. I
Vla. II
Vc.

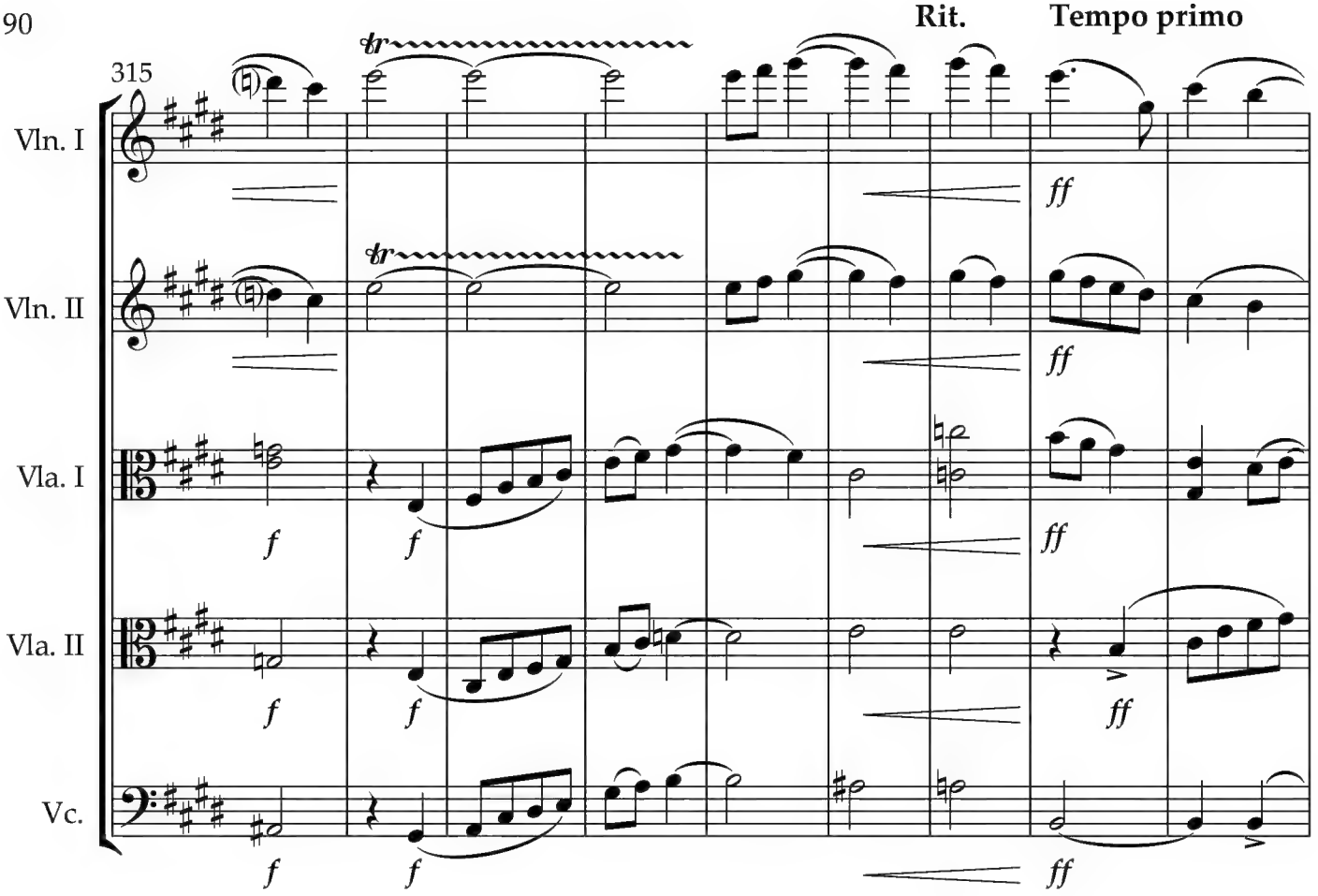

267
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp

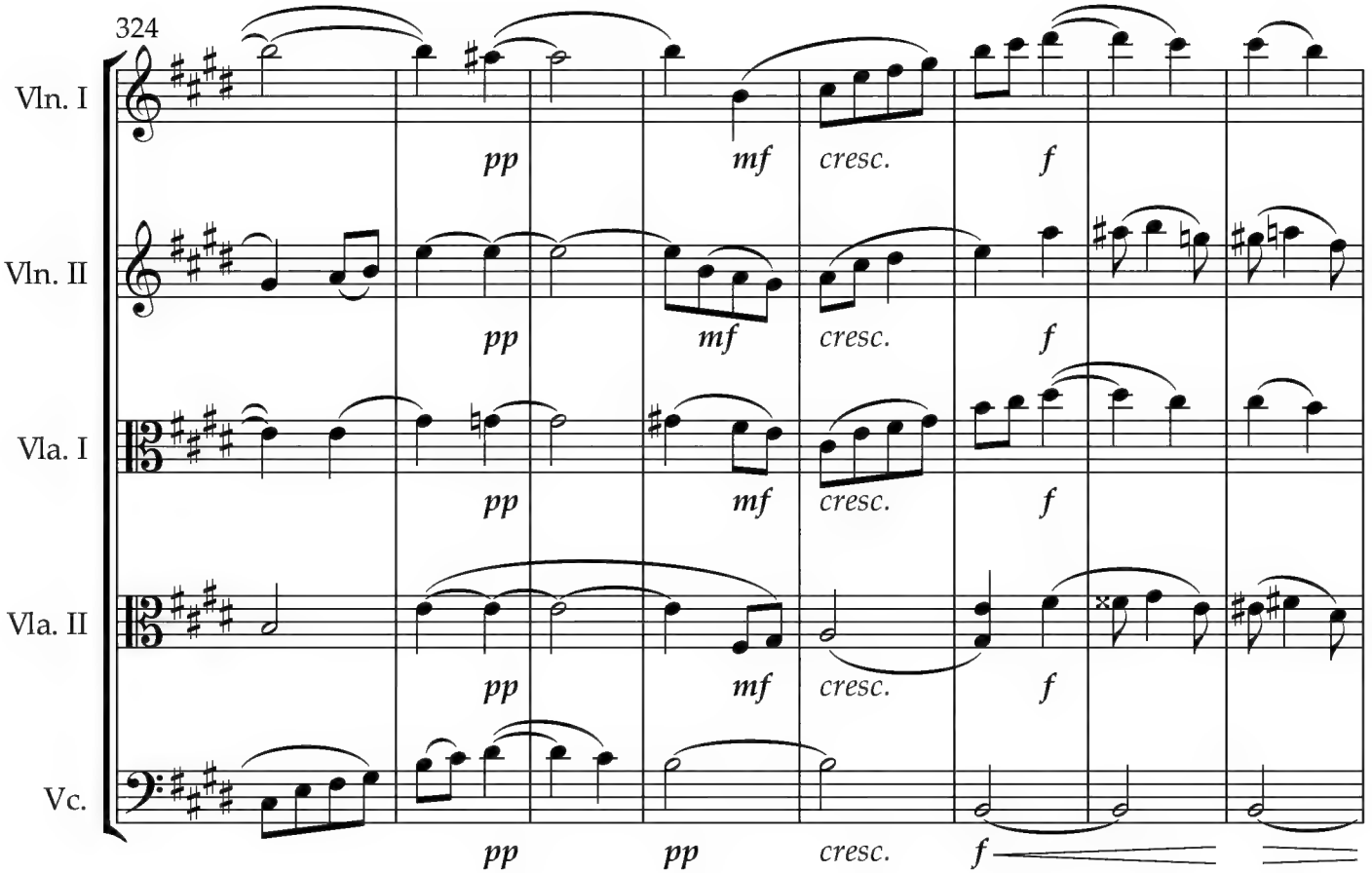

274
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
p dolce

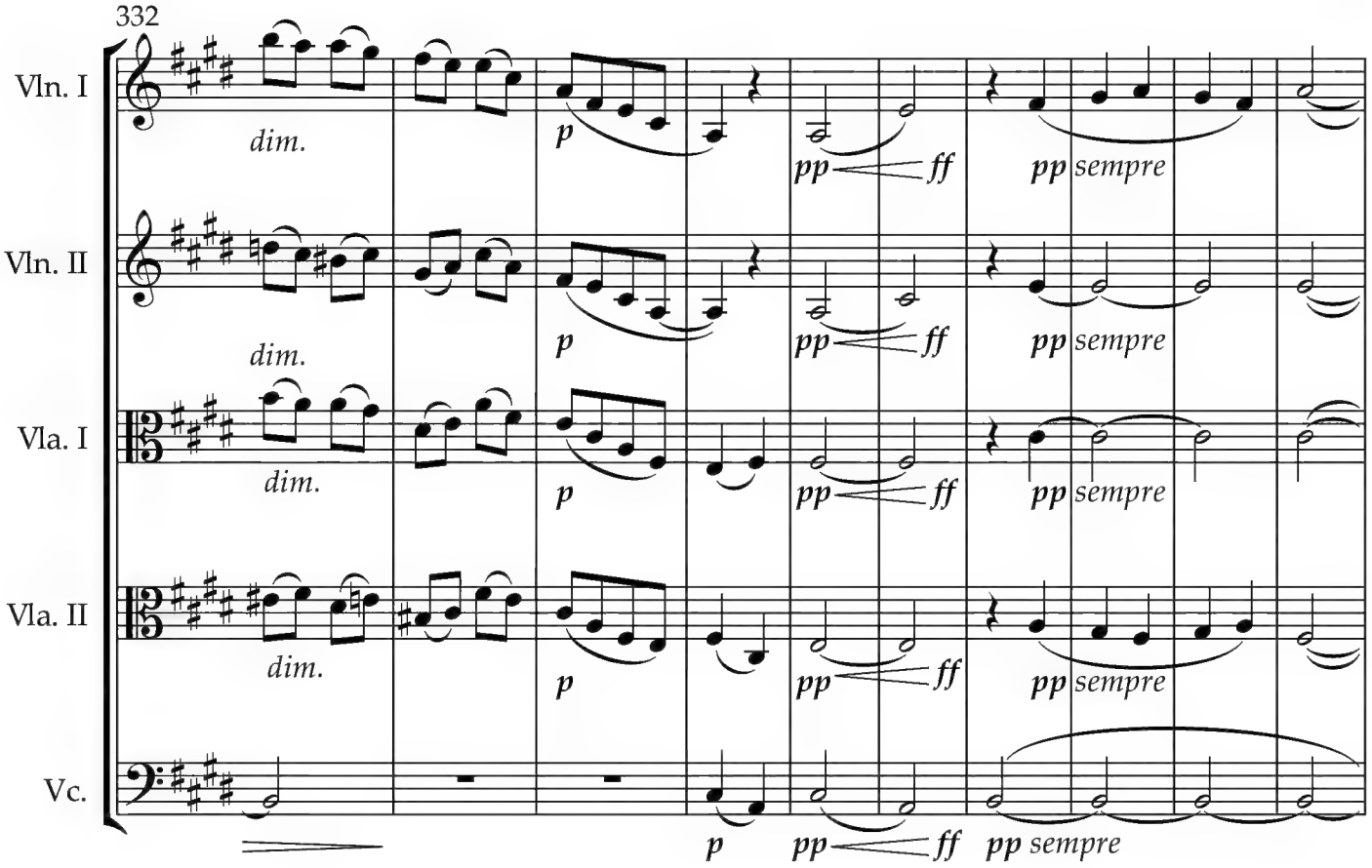

283
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
mf
mf pp
pp dolce
f
292
p

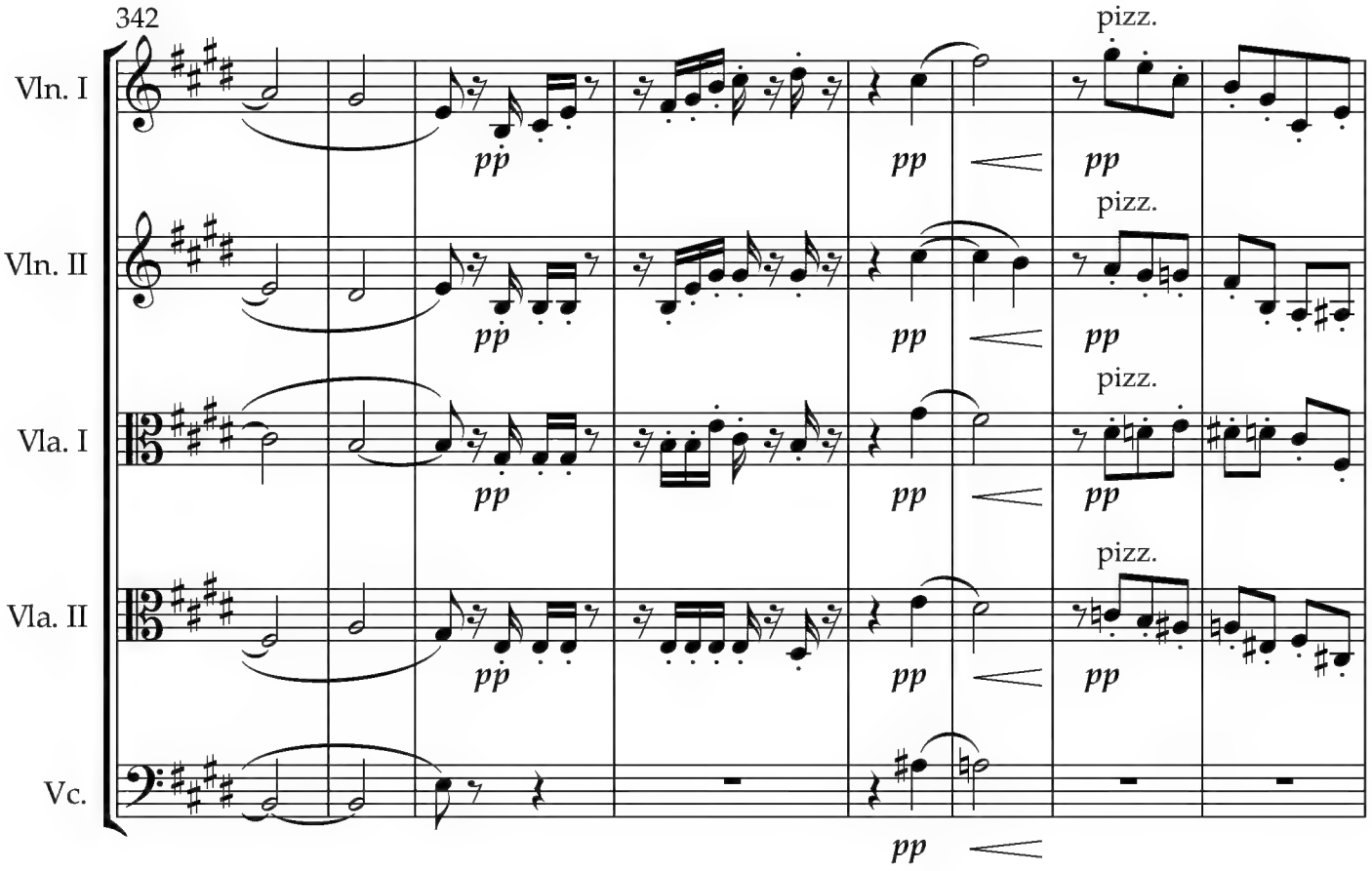

299
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
p
mf
p
mf
p
mf
p
mf
p
mf
p

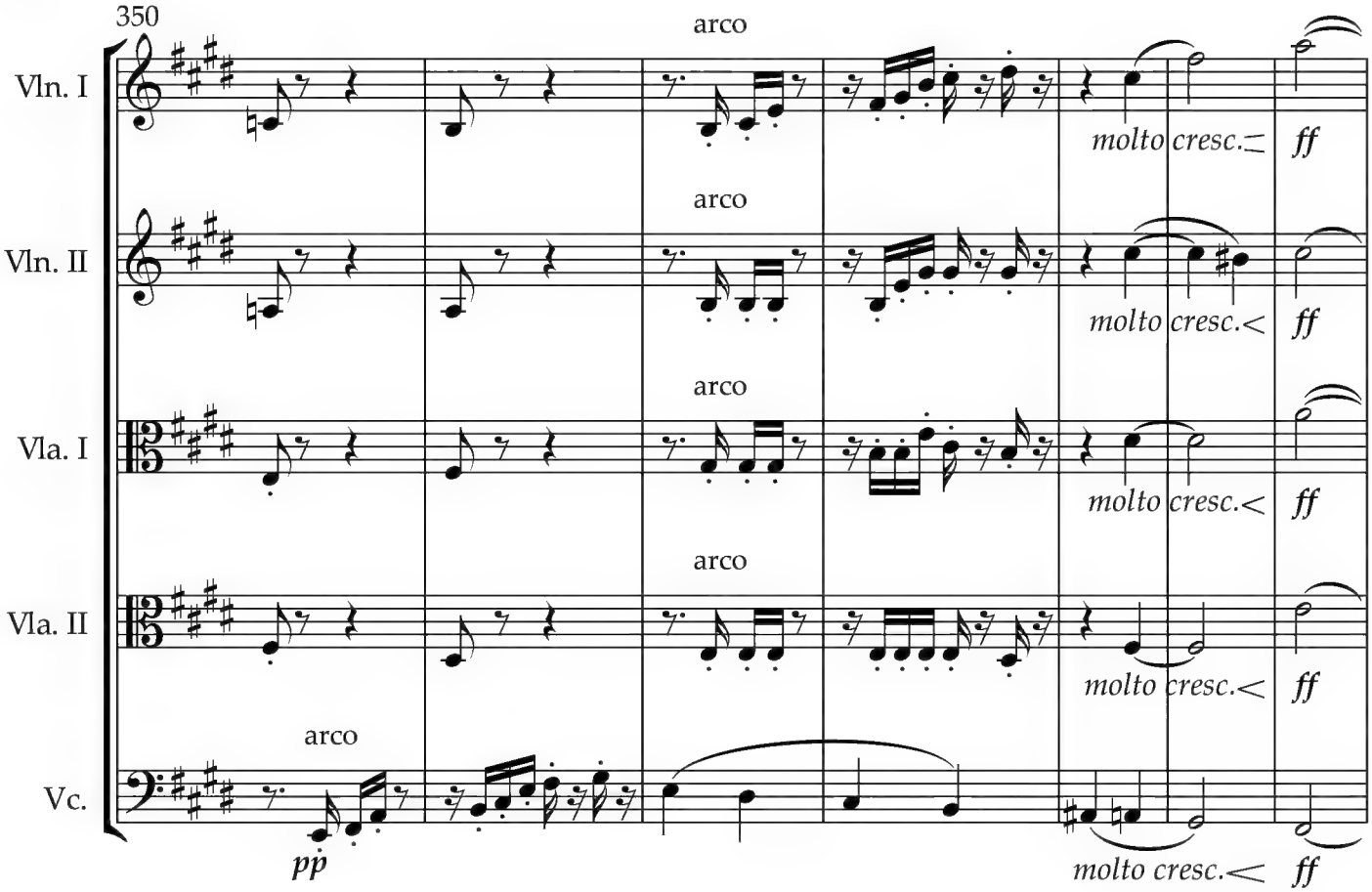

Poco accel.
306
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
f
mf
mf
f
mf
mf
f
f
mf
mf
f
f
mf
mf
f
f

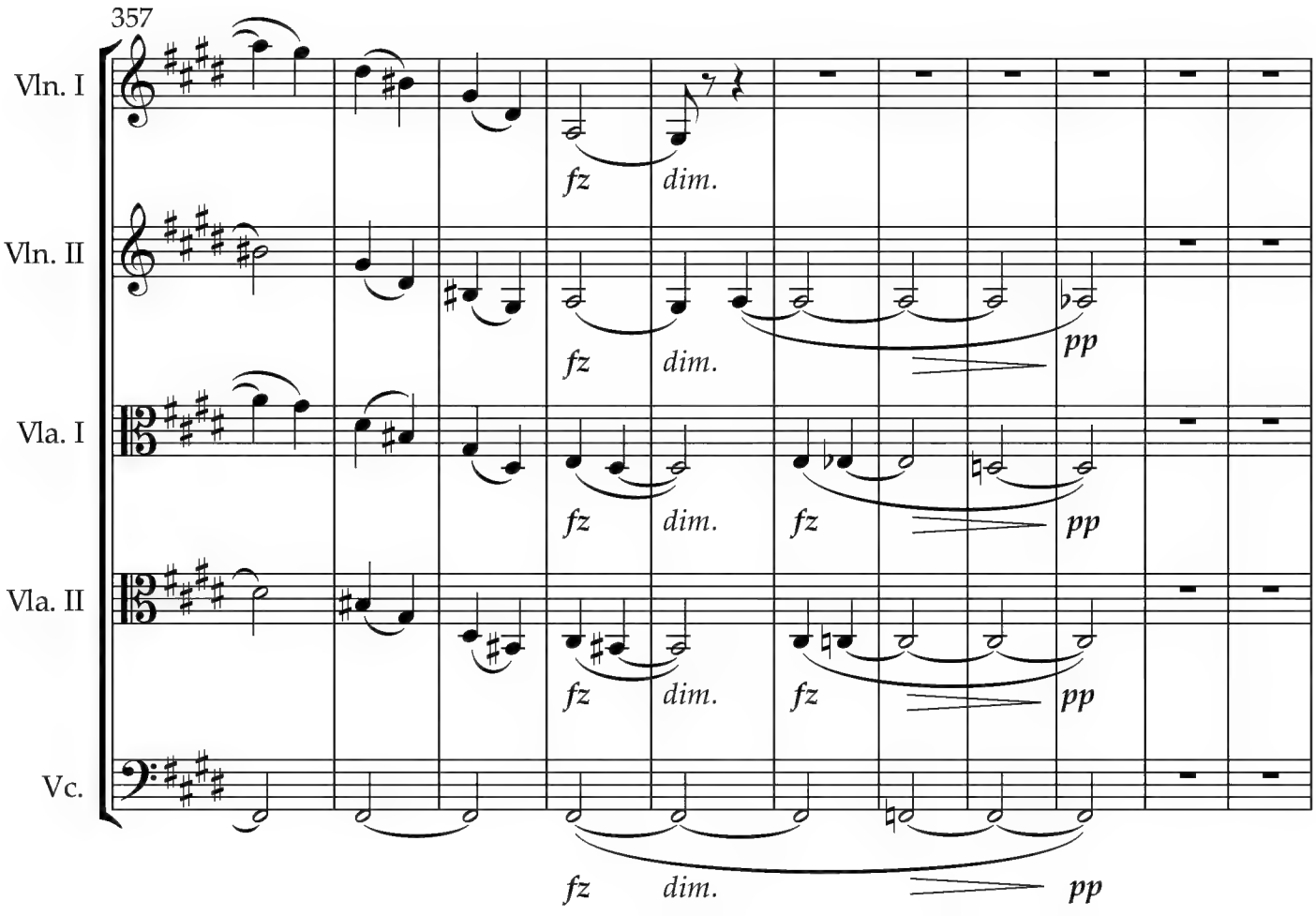

Rit.
Tempo primo
315
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
tr
f
ff

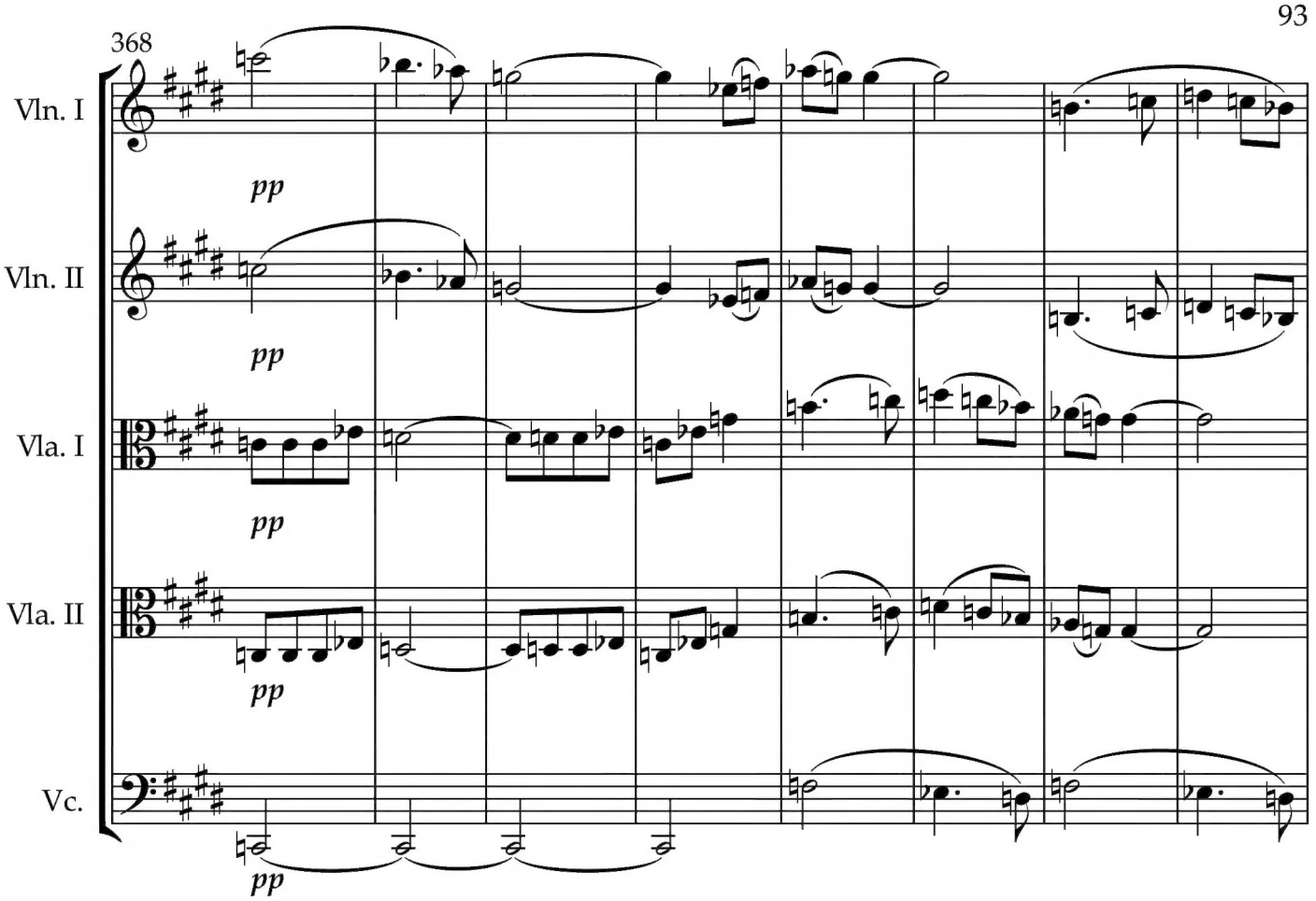

324
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp
mf
cresc.
f

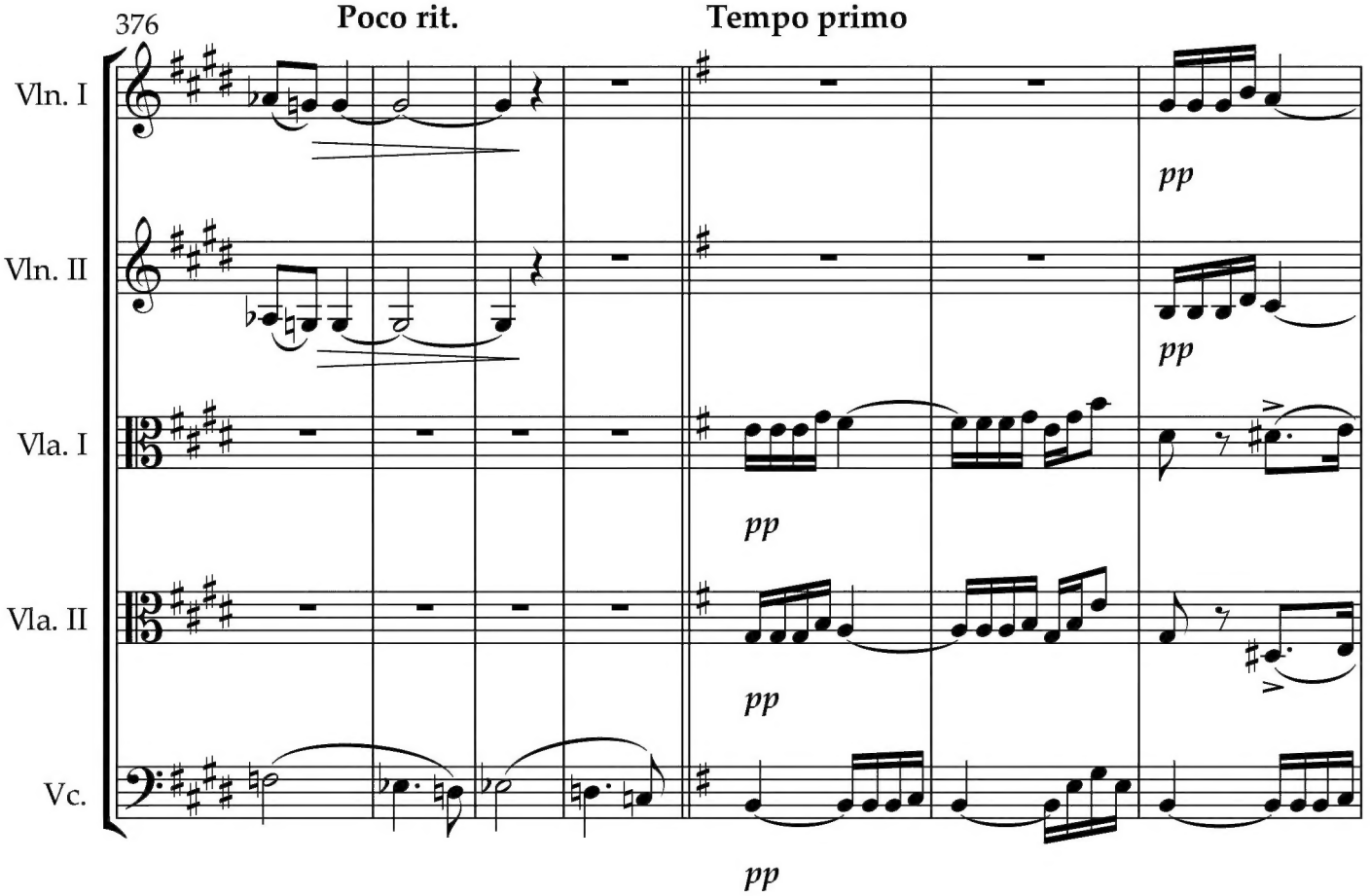

332
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
dim.
p
pp
ff
pp sempre

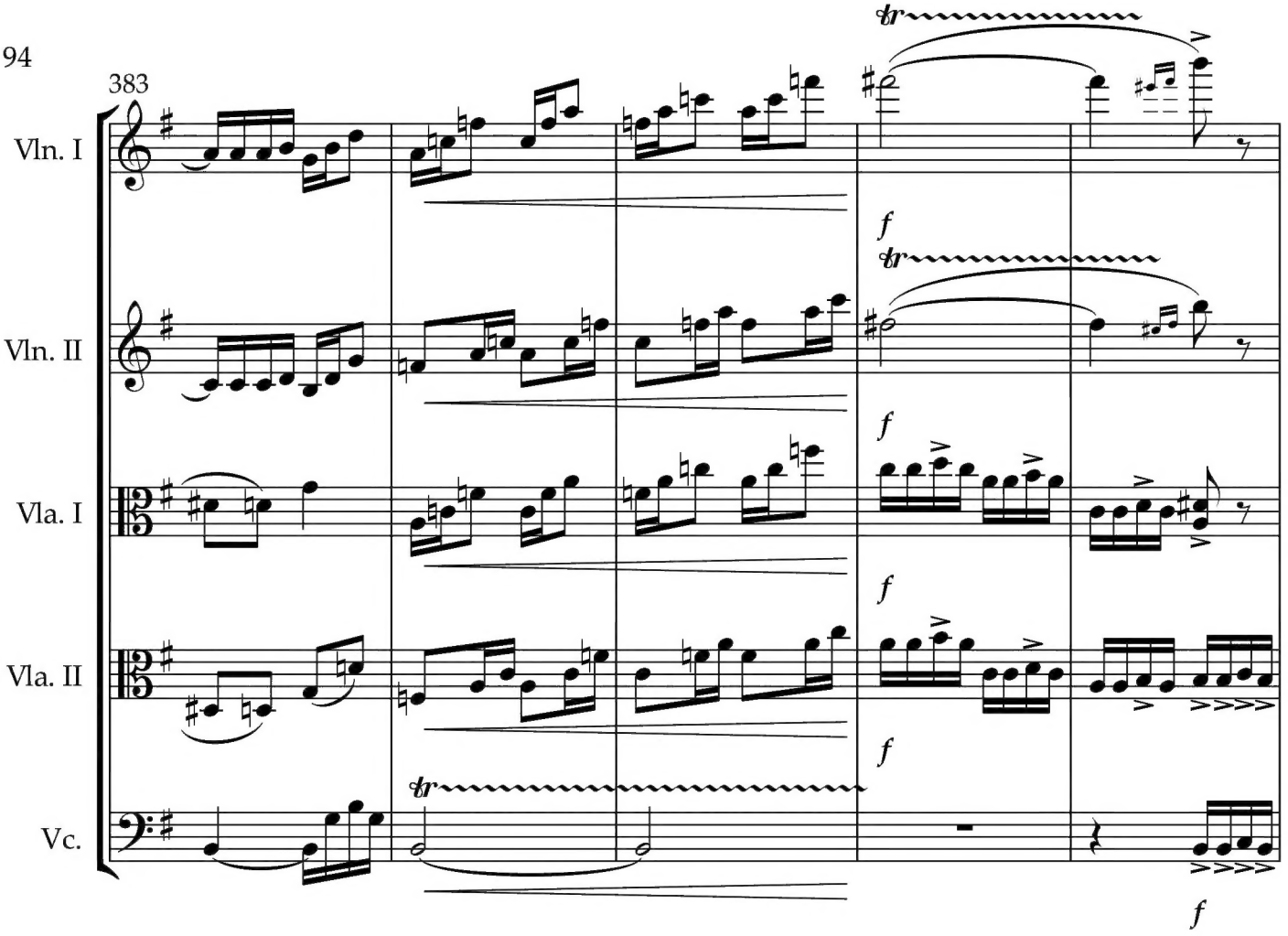

342
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pizz.
pp

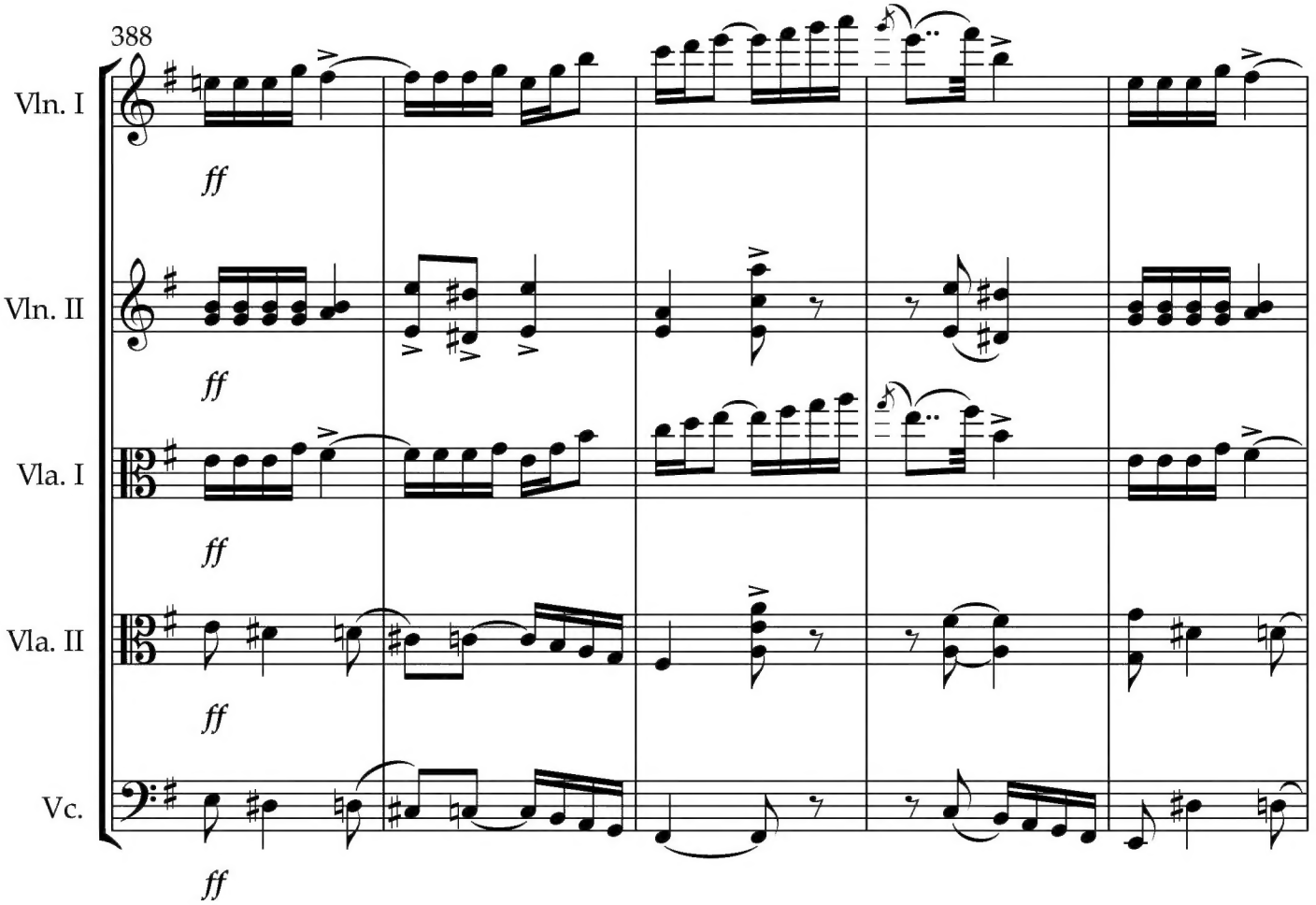

350
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
arco
pp
molto cresc.
ff

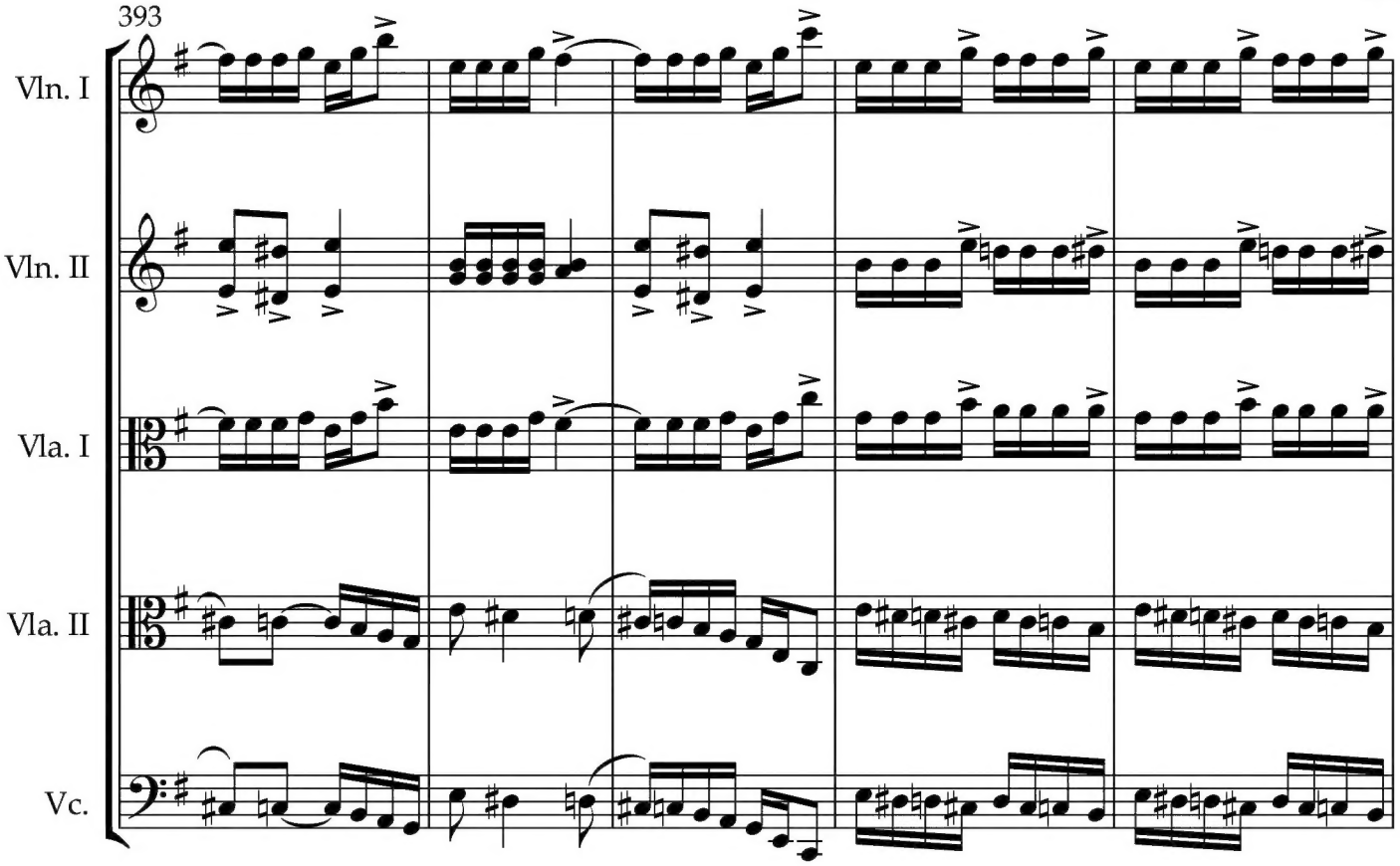

357
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
fz
dim.
pp

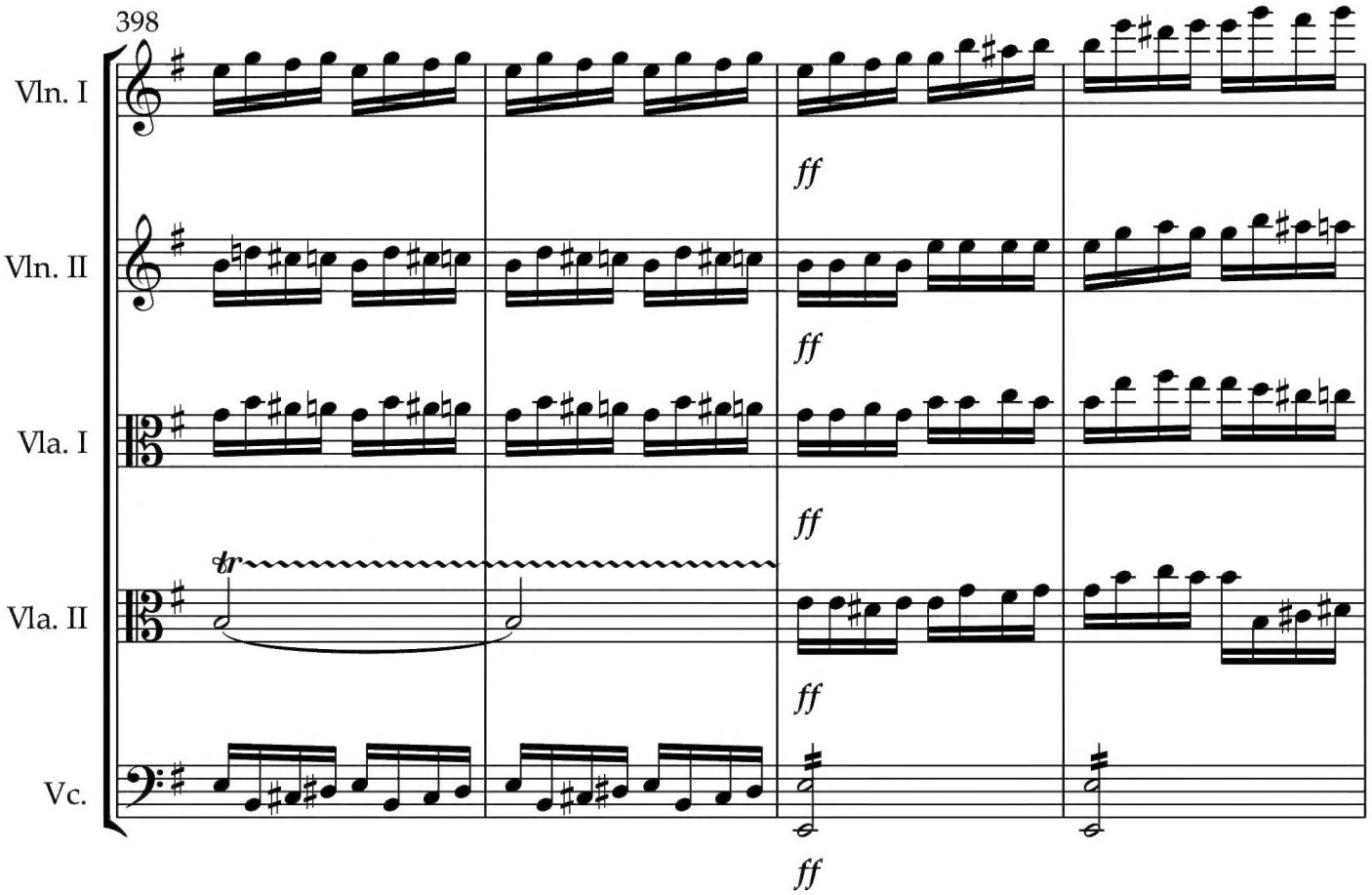

368
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp

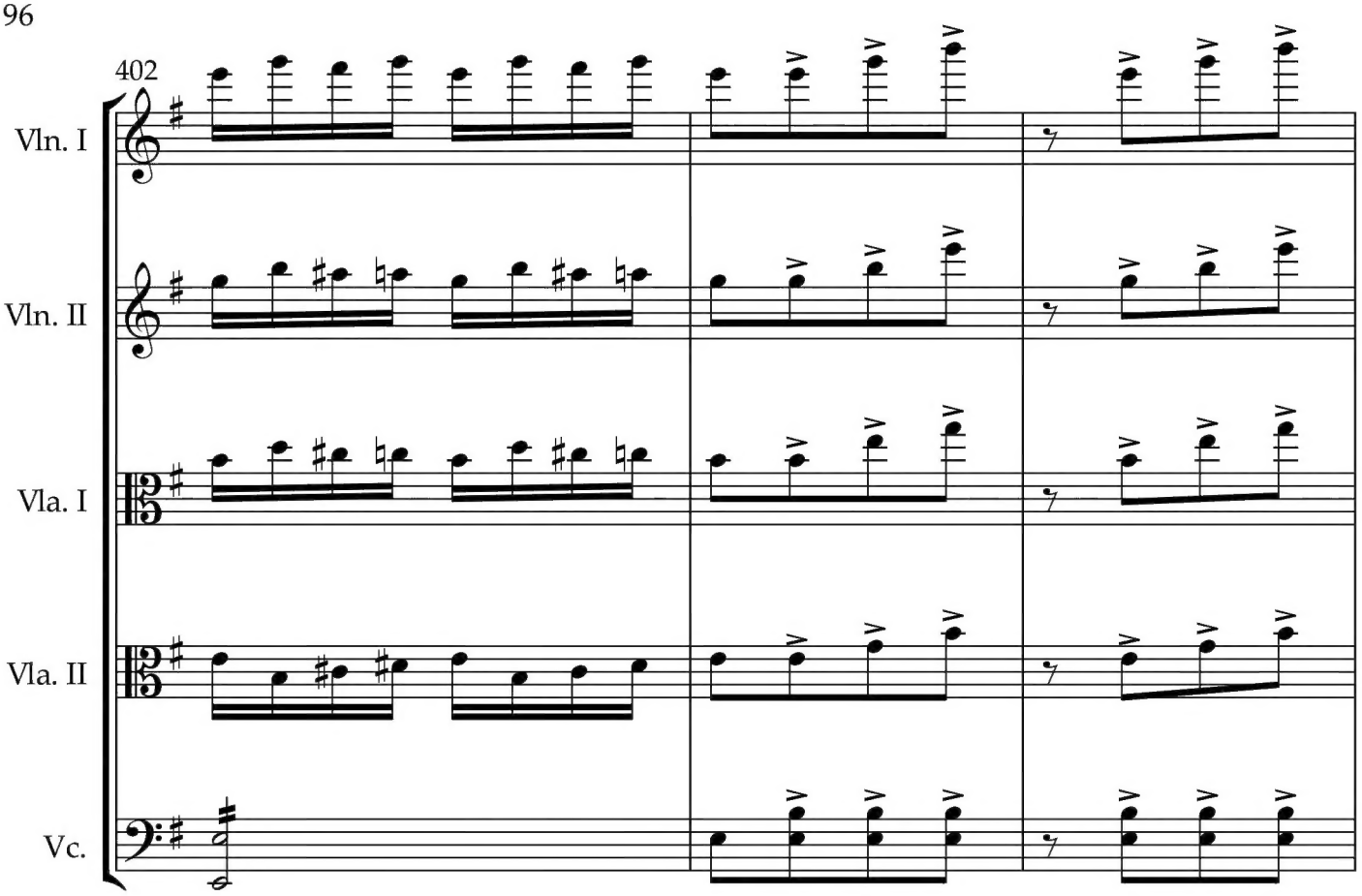

376
Poco rit.
Tempo primo
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pp

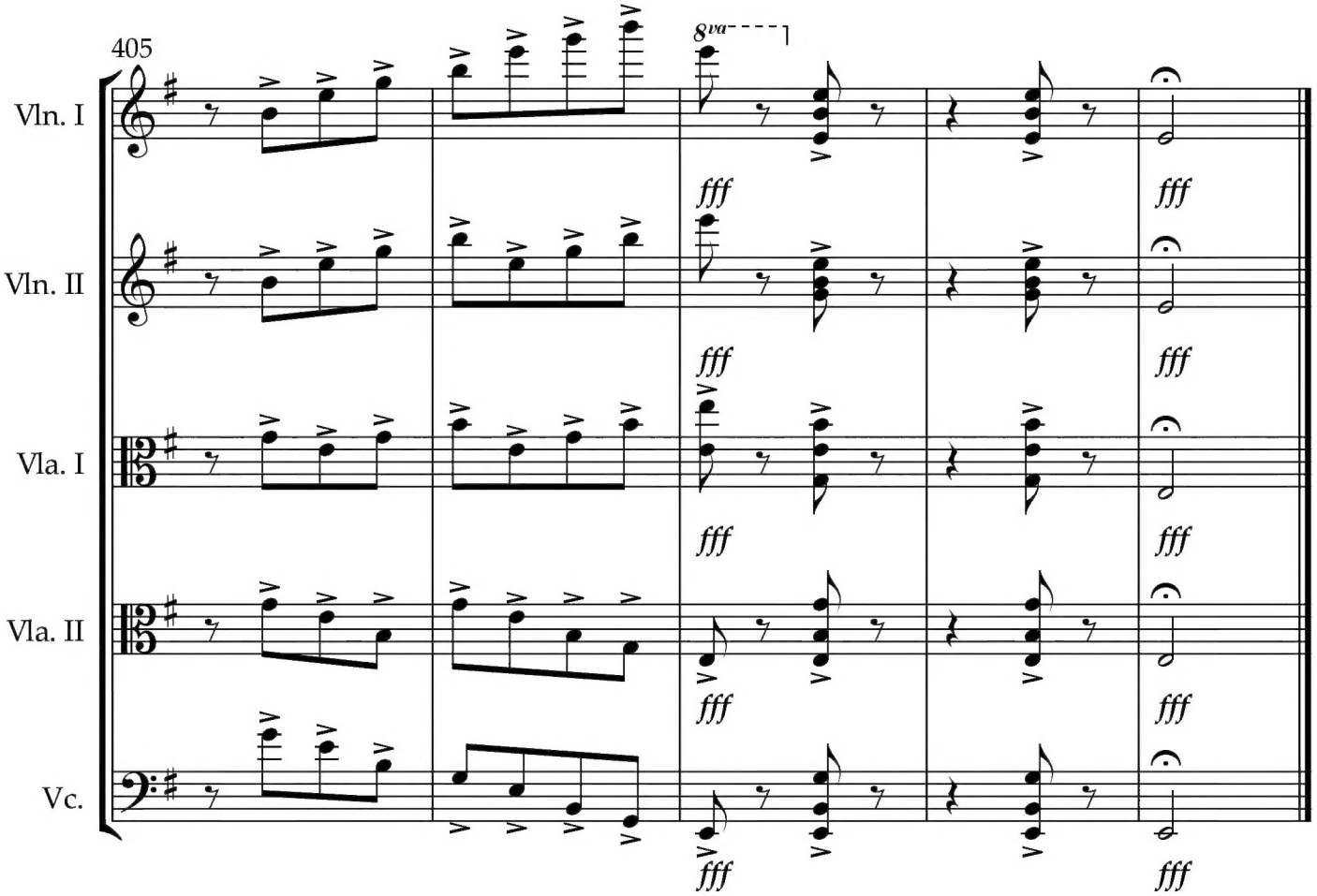

383
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
tr
f


388
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
ff


393
Vln. I
Vln. II
Vla. I
Vla. II
Vc.


398
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
tr
ff
ff
ff
ff
ff


402
Vln. I
Vln. II
Vla. I
Vla. II
Vc.


405
8va
fff
Vln. I
Vln. II
Vla. I
Vla. II
Vc.